



3 9088 00619 5218



SMITHSONIAN INSTITUTION LIBRARIES

Burlington Fine Arts Club.

EXHIBITION

OF A

SELECTION FROM THE WORK

OF

CHARLES MÉRYON.



LONDON.

PRINTED FOR THE BURLINGTON FINE ARTS CLUB.

1879.

1165
B8
B87
1.3
CJH

Burlington Fine Arts Club.

EXHIBITION

OF A

SELECTION FROM THE WORK

OF

CHARLES MÉRYON.



LONDON:

PRINTED FOR THE BURLINGTON FINE ARTS CLUB.

1879.

LONDON :
METCHIM & SON, 20, PARLIAMENT STREET, S.W.,
AND
32, CLEMENT'S LANE, E.C.
—
1879.

LIST OF CONTRIBUTORS TO THE EXHIBITION.

G. L. CRAIK, ESQ.

SIR WILLIAM DRAKE.

RICHARD FISHER, ESQ.

F. SEYMOUR HADEN, ESQ.

REV. JAMES J. HEYWOOD.

H. P. HORNE, ESQ.

W. G. RAWLINSON, ESQ.

M. SALICIS.

F. WEDMORE, ESQ.



CHARLES MÉRYON.



CHARLES MÉRYON, the greatest and most original etcher whom the present century has seen pass away, was certainly no exception to the old rule that a man must be dead before his merits can be appreciated. Year after year Méryon produced and sent to the Paris Salon, or left with the various print-sellers, the masterpieces which cover our walls, and year after year they remained unnoticed by the public, and unrewarded by the authorities.* The impressions that were deposited by him at the dealers did not sell; and the great printing establishment of the Louvre, which might surely have been expected to understand the merits of an artist, allowed them to remain unrecognised; and, instead of eagerly purchasing his plates, permitted him, in his fits of profound depression, to destroy them. It was not till 1866, two years before his death, that the Directors of the Chalcographie could see enough in Méryon to induce them to give him a commission for a plate; and

* Méryon exhibited five times at the Salon, but never received a medal; and in 1853 his "Galerie de Notre Dame" and his "Rue des Toiles" were altogether rejected.

the solitary plate of which they thus stand possessed is, after all, but a copy from Zeeman, and, therefore, as a specimen of the artist's powers, comparatively worthless. An impression will be found in our collection, No. 131.

Charles Méryon was born in Paris in 1821, the natural son of an English father and French mother. From his father he inherited that strong tenacity of purpose and English determination, of which more than one instance is recorded; from his mother, his genius and powers of imagination, with a highly sensitive mind, and a tendency to be ever in excess, as well as the germs of that malady, which was in the end to carry him off, as it had his mother before him. The care of the father for the son seems to have been limited to the supply of sufficient sums of money; and the education of the child and boy thus devolved upon the mother, who was, in many respects, but ill fitted for such a charge. His studies, however, were not neglected; and in 1837 Méryon entered the Naval School at Brest, which he left, two years later, to make his first voyage in the Mediterranean. During this voyage we find him already busy with his pencil, and sketching, while off the Piræus, the choragic monument of Lysicrates; of which sketch he was afterwards to make such good use in his charming plate of "The entrance to the French Capucin Convent at Athens," impressions of which are exhibited, Nos. 92, 93, in our collection. At Toulon again, in 1840, he

received instruction from a master, and worked hard at sepia, Indian ink, and water-colour drawing. In 1842, he joined the corvette "Rhin," which was at that time despatched by the French Government to protect French interests on the coast of New Zealand.

Of the comrades who sailed with Méryon on this voyage, two at any rate remained his devoted friends to the end, and still survive to speak of him in terms of the warmest affection. One of these gentlemen, M. Salicis, contributes to our exhibition a most interesting collection of Méryon's early drawings, among which are two made at Bahia in the October of 1842. These charming little pieces will be found, Nos. 138 and 139 respectively.

On board the "Rhin" Méryon remained some four years, and amused himself in his leisure hours by sketching and modelling various scenes and products of the places he visited; some of these he, at a later period, reproduced with his etching needle. Of these plates examples are shown in our collection, Nos. 132—7. Of the models several remain at Paris in the possession of his old friends. To this period of his life belongs one instance of his indomitable perseverance, which is thus told by Mr. Wedmore in his recently published "Méryon and Méryon's

Paris." " In the peninsula of Banks, New Zealand, Méryon and his comrades were forbidden to make use of the captain's boat, and their pride was touched by the restraint. Méryon himself would make a boat, he said. A tree was hewn for the purpose, a tent set up for Méryon near the shore, but within range of wild beasts. There for three months young Méryon worked, his food brought him by his fellows, his hands raw with the persistency of his labor. The boat once launched, the captain was moved to admiration. It should be set up at home, he said, in the naval arsenal of Toulon."

Of this period too a memorial exists in the "Jardin des Plantes," at Paris: there in the Zoological Museum may be seen a plaster model of a whale, captured in the bay of Akaron, peninsula of Banks, New Zealand; this model, one-eighth of the size of life, was a work of Méryon's hands, when his ship was stationed off the place.

In 1846 Méryon ceased to be a sailor. Already on certain points he was full of strange and exaggerated notions. "I was mad," said he, "from the time I was told of my birth on first going to sea." Whatever weight we attach to these words, there seems to be no doubt that the idea of his birth had its influence in inducing him to quit the navy. In his eyes sailors were, as a body,

the noblest, the best of men. Those who commanded them ought to be great, not only in stature, but also in mind and morals; he was neither: those who commanded them ought to be men of good position and good birth—he was nobody's son.

We may be sure that when Méryon said this, he felt it. Straightforward and earnest Méryon is always no less in his words and actions than in his work; "the most downright, honest fellow in the world" according to the testimony of those who knew him best. Still even without his being himself aware of it, the desire for something else may have rendered the sailor's life distasteful to him. What that something else was however, he did not yet quite plainly see. In 1847 we find him in Paris, hard at work in the Louvre, studying Julio Romano and Raphael, and eager to become a Painter: * and in 1848 he was actually an exhibitor at the Salon. The piece exhibited, now in the possession of Méryon's old friend and comrade, Dr. Foley, is a black and white cartoon, of some three to four feet in height, by some six to seven in width; it represents the death of a Captain Marion Dufréne, murdered in New Zealand, in 1772, by the natives. It is signed Méryon. This was intended as preparatory to the picture that was to follow, but Méryon found he had to deal with insurmountable difficulties, and the painting never saw light.

* To this year belongs a charcoal drawing, contributed by M. Salicis, No. 144, "Midi au Cap Horn."

But about this time a happy chance threw Méryon in the way of M. Eugène Bléry. This able etcher at once enlisted all Méryon's sympathies, and he spent some months with his friend and teacher, practising the mysteries of the art, and exercising himself in copying plates from the old Masters—of which copies several specimens have come down to us. The gratitude Méryon felt to his instructor he subsequently showed by writing and engraving some verses in his honor, copies of which were distributed to friends, and the curious will find an impression here exhibited, No. 103 in our collection,

Of the copies made by Méryon after the old Masters, there remain to us specimens after P. de Champagne, Dujardin, Louthembourg, A. van der Velde, Salvator Rosa and Zeeman. As we might expect, the majority are after Zeeman, the "peintre des matelots;" for him, for the "Reinier toi que j'aime," Méryon naturally felt the very strongest attachment, and the copies executed after him are wonderfully good, and fear not comparison with the originals. See the four charming little sea pieces, here exhibited, Nos. 3—6. See also No. 2. "Le Pavillon de Mademoiselle et une partie du Louvre á Paris," the original of which is said to have suggested to Méryon the idea of the set of views of Old Paris. And so to Zeeman in a set of verses, couched in language that came warm from his heart, Méryon dedicated his "premier ouvrage," his etchings of the City of Paris. Of these verses, an impression is

here shown, No. 11. With the exception of a short visit to Bourges, to which we are indebted for the three masterly plates here shown—Nos. 80—91, and also for the charming pencil sketches, Nos. 145—49, Méryon's life was for the next few years spent entirely in Paris, devoted one may say to that old City, which the ædile of the Empire has so ruthlessly swept away. Between the years 1852 and 1854, Méryon issued the series of plates on which his fame mainly rests, with the title “Eaux fortes sur Paris.” This series consists of twelve principal plates, intended to form three parts, each part containing in addition a smaller plate by way of front or tail piece: appended are a few stances of verses; for Méryon, as we have before noticed, was a poet, after his fashion. For this wonderful series of plates, purchasers could not be found. The Minister of the Interior did indeed, at the strong instance of his librarian, M. Niel, order a few sets; but apart from this, and the encouragement that M. Niel, a devoted admirer, could offer, and the sympathy of a few friends, Méryon remained unappreciated. Victor Hugo did indeed pen a glowing eulogium on his work, but it brought no purchasers.

Poor Méryon! Surely we can feel for him, and can already imagine what the end might be. His best work, that to which he had devoted his whole soul, had fallen dead upon the public. No one understood it, no one cared for it. A franc and a-half

for a fine impression of the "Abside" was a price to be acknowledged with gratitude! Could he but have foreseen the day when eager admirers would dispute with one another the possession of such a plate, and an impression should command more pounds than, in his time, it brought pence. Of money, Méryon had no idea. He had dissipated at once, on his return from sea, a considerable sum which came to him from his mother; he now began to fancy that, as the descendant and heir of Raphael, he was entitled to a vast fortune, from which his friends were keeping him. However, to live, he must do work of some sort. In the years that immediately followed the completion of the Paris set he produced, to please himself, some pieces of rare merit, such as "L'entrée du Couvent des Capucins Français à Athènes," "Le Pont Neuf et la Samaritaine," "La Salle des pas perdus," shown here Nos. 92—7, and 99, 100, respectively; others too dictated by his morbid fancies, such as "Loi Lunaire," and "Loi Solaire;" but, to live, he must work to please others, lower himself to the level of his patrons, and produce portraits, such as that of "M. Casimir Lecomte," and drudge-work, such as the "Panoramic view of San Francisco," here shown No. 98. This large plate was reproduced from daguerreotypes, and at the cost of how much toil can only be judged after reading the paragraphs drawn from Méryon's own letters, quoted by M. Burty in his Catalogue.

At this time (1856) we find mind and body alike giving way. Overtasked by such a laborious undertaking, and feeling continually that in the time devoted to it he might be doing so much better things, but that those better things would not win him bread—all this was enough to bring matters to a crisis with such a man as Méryon. Accordingly we are told that he now became a prey to the wildest hallucinations; that, for instance, one night he fancied that men were engaged in burying a corpse in the little garden attached to the house in which he lived, and that all the next day he spent digging in search of it. We know of no etching belonging to the year 1857. In that year, the Duke of Aremberg, who had been struck by the series of Paris views, sent for Méryon to Brussels, and set him to etch at his own pleasure such parts of his chateau and its neighbourhood as Méryon judged best adapted for reproduction. But it was too late; nothing came of the visit, and Méryon returned to Paris at the beginning of 1858. He now quarrelled with his best friends, sinking at last into profound apathy, and in the May of the same year we find him an inmate of the madhouse at Charenton. For days and weeks before his removal he could not be roused from his bed, and of this sad period we have a memorial in the portrait by Flameng, exhibited No. 153; the drawing for which is said to have been made but a day before his removal. In this portrait the face, with its sharp and emaciated features, tells its own tale of Méryon's self-imposed abstinence from food.

At Charenton Méryon soon began to recover, thanks to the care and order of the institution, and in 1859 we find him at work again. He continued to use the needle up to 1866 inclusive, which year is the last found on any of his work. During this period he produced plates fully worthy of himself; such is the Rue Pirouette of 1860 (Nos. 101—2); the Tourelle dite de Marat (Nos. 107—13); and the Partie de la cité de Paris (Nos. 114—17), of 1861; the Rue des Chantres (Nos. 120—1), of 1862; the Bain froid Chevrier (Nos. 122—6), and the Collège Henri IV. (Nos. 127—9), of 1864; these are all pieces of the first rank, but they did not find a more ready sale than the old Paris set,* and to live he had to take to portraits and frontispieces for the booksellers, work for which he did not care. For his own amusement he etched between 1860—6 many of his New Zealand reminiscences. But a sense of failure seems now to have taken possession of him; he began to think of himself as little as the world thought, and finally, in 1867, he returned to Charenton.

The end was touching enough—he fancied himself the Saviour, and possessed by the idea that there was not food enough

* The last impressions of this set, to the number of 30 of each plate, Méryon took, in 1861, after re-touching, and numbering the 12 great plates; these impressions taken, the plates were destroyed by him.

in the world for all, and that he was getting more than his share, he refused to eat, and died in February, 1868.

Méryon's etched work, as far as our present knowledge of it extends, does not exceed the number of 95 plates. Of this number very many are, for various reasons, of comparatively small importance, being either early copies, slight whims and fancies, or work done for the booksellers. Of such work it has been thought sufficient to show a few examples; but of the Paris set, and of his other important work, we shew every plate, and of each plate all the early or otherwise valuable states, besides very many interesting trial proofs. Méryon is here thoroughly and worthily represented. The drawings, too, here shewn, are as interesting and valuable as the etchings themselves—whether they are the minute studies, rigorously exact in their details, that he took first for the portions of each plate, or the more finished drawings composed of the several portions put together and harmonised. The kindness of M. Salicis has enabled us also to shew an interesting set of early drawings made between 1842—7, and a collection of pencil sketches made at Bourges.

A careful inspection of Méryon's work will teach the merits and powers of the artist far better than anything that could be said on the subject. But, indeed, it is with Méryon in an especial degree, as

it is, to some extent, with every great artist, we must not expect duly to appreciate him at the first look; we must give more than a cursory glance, we must study him thoroughly, and plate by plate, before we can realise the wondrous charm which is to be found in his work, and more particularly in the marvellous glimpses of old Paris. A single look will, indeed, suffice to convince us that we have here an artist endowed with rare manual skill, a wondrous sense of beauty, and an unusual power of imagination; one look at his "Pompe Notre Dame," his "Abside," his "Stryge," suffice for this. But when we have realised the skill, the sense of beauty, the imagination displayed in this work, much more still remains. Then, after a careful study of these Paris plates, we begin to feel that strange influence that Méryon's work exercises on those who spend time over it; and, astonished at its power of fascination, we shall ask ourselves what is it that makes these plates so intensely interesting, how is it that we never tire of them? Take any other series of architectural views with which we are acquainted, and see if the case is the same. We have other plates as architecturally correct, delineated, perhaps, with skill as great, and bringing before us buildings and scenes as interesting in themselves. Take a very strong instance, the strongest, perhaps, that can be taken. To us Englishmen, Hollar's plates of old London, and of other places in England, supply a series of views most beautiful in themselves, and wrought with a skill of hand and faithfulness most marvellous, most

interesting in their associations, the originals of which have passed away, or been as much modified and changed as has the city of Paris. But admirers as we may be of Hollar and his work, speaking to us as he does of our own city and country, charming us by his skill, and compelling our respect by his honest truthfulness, we are still forced to confess that we do not linger over his work as we do over that of Méryon. The Paris is not merely a set of marvellous etchings, faithfully representing the places the artist has chosen to depict; but beyond and beside this, it is a history of the life of the city—of its busy streets and bridges, of its solitary bye-ways, of its squalor and misery, of its greatness and magnificence,—coloured throughout by the personal feeling and sentiment of the artist. It is a drama in which the personality of the author and his inmost life and thoughts are as clearly brought out as in the noblest poem which the literature of any country can boast.

In the opening plate of the series, that to which Méryon, when he came to number the plates, significantly attached the number 1, he sets before us the winged monster, the Stryge, the personification to himself of "stupidity, cruelty, lust and hypocrisy," brooding over the fair city outspread beneath him; and in the succeeding plates he leads us on through the various scenes that the demon surveyed, through all the stir and bustle of the city's life, which was indeed his own, now in gloom and now in splendour,

to the double end—to the fearful Morgue, with its drama of horror and despair, fit climax to all the evil over which the Stryge sits gloating—to the glorious apse of Notre Dame, with its holy and solemn beauty, fit ending and crown to all that is beautiful and good in the life of the city and of the man. These plates were numbered by Méryon respectively 11 and 12, and thus he would have us take our final look at Paris on its best side, and believe that its glory shall outlive its disgrace, its good efface its evil. And shall we be going too far if we venture to draw a happy omen from these plates for Méryon himself, and believe that the horror and despair of his Morgue at Charenton may have been effaced by a vision of some better things to come, of some heavenly Notre Dame.

Some most interesting remarks on Méryon and his method of work will be found in Mr. Seymour Haden's "About Etching." To what we are there told it may be added that in sketching Méryon differed entirely from all rules, and always worked "du bas en haut," beginning at the foundation of building, and feet of human being, and working upward to the top; for, said he to a friend, men do not roof a building first, nor do they attend to anything else till they have securely planted their feet.

In conclusion, we would direct the attention of all who may

be induced by this present Exhibition to attempt the collection of our artist's work, to the books lately published by Mr. Wedmore and by Messrs. Burty and Huish. In these books, along with fuller details of Méryon's life than it has been possible to give here, will be found valuable information on all points connected with his art, and a complete catalogue of his work, as well as most important advice on the selection of impressions of the etchings. See in particular "Notes for the Amateur," in Mr. Wedmore's "Méryon and Méryon's Paris;" as also p. 53 of the "Memoir and Descriptive Catalogue of the works of Méryon," by Messrs. Burty and Huish.



CATALOGUE.

* * In the references appended to each plate, B. denotes the * Catalogue of M. Burty, published in 1863, in vols. 14, 15 of the "Gazette des Beaux Arts;" W. that of Mr. Wedmore, published in 1879.

Where the titles of the plates are in French they are, with a few exceptions, those given by Méryon himself.

In the exceptional cases, B. 15, 31, 33, 39, 44, the French titles, though not given by Méryon, are so established, that it seemed useless to attempt to Anglicise them.

Early Work. Copies of Masters. 1—9.

PERIOD 1849-50.

1 THE COW AND THE YOUNG ASS. B. 1. W. 63.

Trial proof, with the plate larger than in the ordinary state; before the signature C. M., d'après de Louthembourg.

*From the collection of M. Burty.
Lent by Sir William Drake.*

2 THE PAVILION OF MADEMOISELLE, AND A PART OF THE LOUVRE AT PARIS. B. 6. W. 68.

One of a set of four plates, worked with much taste, after the views of Paris and its neighbourhood, executed by Zeeman, just before 1650. This plate is selected to represent the set, because we are told that the original suggested to Méryon the idea of the "Views of Old Paris."

Lent by the Rev. J. J. Heywood.

* The new edition of M. Burty's Catalogue, translated by Mr. Huish, was unfortunately not published in time for references to be made to it.

- 3 THE SHIP OF JAN DE VYL OF ROTTERDAM. B. 10. W. 72.

Lent by the Rev. J. J. Heywood.

- 4 HAARLEM TO AMSTERDAM. B. 11. W. 73.

Lent by the Rev. J. J. Heywood.

- 5 FROM CALAIS TO FLUSHING. B. 13. W. 74.

Lent by the Rev. J. J. Heywood.

- 6 SOUTH SEA FISHERS. B. 12. W. 75.

These charming little pieces were executed, in reverse, by Méryon, after part of a set of twelve sea pieces, worked and published by Zeeman in 1650.

From the collection of M. Burty.

Lent by the Rev. J. J. Heywood.

- 7 LE PONT AU CHANGE, VERS 1784. B. 19. W. 28.

To the right is the dark wall of the quay, and at back, the bridge covered with tall and irregularly built houses, crosses the river. On the left, over the housetops, is seen the tower of St. Jacques.

Unfinished trial proof, before the large rope that crosses the river. M. Burty notes in his Catalogue, as something extraordinary, that at a sale in Paris, in 1860, such a trial proof as this sold for 14 francs!

From the collection of M. Niel.

Lent by the Rev. J. J. Heywood.

- 8 LE PONT AU CHANGE, VERS 1784. B. 19. W. 28.

Trial proof, before the rope, but otherwise finished.

Lent by F. Wedmore, Esq.

- 9 LE PONT AU CHANGE, VERS 1784. B. 19. W. 28.

Second state, with letters.

Lent by H. P. Horne, Esq.

Original Work. The Paris Set. Drawings and Etchings. 10—78.

PERIOD 1851-4.

- 10 EAUX FORTES SUR PARIS. Par C. MERYON. MDCCCLII. B. 29. W. 1.
The Wrapper for the Etchings. This title is engraved on a representation of a block of stone, mossy and fossiliferous. *Lent by W. G. Rawlinson, Esq.*
- 11 A REINIER, DIT ZEEMAN, PEINTRE ET EAU-FORTIER. B. 30. W. 2.
The dedication. In forty-two lines of verse Méryon expresses his affection for Zeeman, and begs that he will allow his name to be connected with this, Méryon's first work, in which he has engraved Paris.
Lent by the Rev. J. J. Heywood.
- 12 ANCIENNE PORTE DU PALAIS DE JUSTICE. B. 31. W. 3.
The Palace faces us, with its round towers flanking the gate. An imp displays over the palace a streamer, on which may be read, but with difficulty, "Eaux-fortes sur Paris, par Méryon."
Trial proof before Méryon's name and address, and on the same plate with the "Tombeau de Molière." Unique. *From the collection of M. Burty.*
Lent by F. Seymour Haden, Esq.
- 13 ANCIENNE PORTE DU PALAIS DE JUSTICE. B. 31. W. 3.
First state. The plate has been separated, but Méryon's name and address are not yet introduced. *From the collection of M. Burty.*
Lent by F. Seymour Haden, Esq.
- 14 ANCIENNE PORTE DU PALAIS DE JUSTICE. B. 31. W. 3.
Second state, with Méryon's name and address, and the date 1854. This is the frontispiece for the set.
Méryon certifies that this impression is a fair specimen of the *tirage*.
From the collection of M. Niel.
Lent by the Rev. J. J. Heywood.
- 15 QU'AME PURE ROUGISSE. B. 32. W. 4.
Verses commencing thus, and lamenting the life of Paris. They connect, in the mind of the artist, with the preceding plate. Some impressions have "gémisse" for "rougisse."
Lent by Sir William Drake.

- 16 ARMES SYMBOLIQUES DE LA VILLE DE PARIS. B. 33. W. 5.

A galley makes for the right, under full sail. This galley is modelled on a bas relief that Méryon had seen at Bourges. See the pencil drawing of a galley shown No. 149.

Trial proof before letters

Lent by F. Seymour Haden, Esq.

- 17 ARMES SYMBOLIQUES DE LA VILLE DE PARIS. B. 33. W. 5.

The published state, with Méryon's name and address, and the date 1854.

Lent by the Rev. J. J. Heywood.

- 18 FLUCTUAT NEC MERGITUR. B. 34. W. 6.

A variation of the preceding design. Here the galley sails to front.

Pen and ink drawing for the etching. It seems to bear by mistake the date 1868.

From the collection of M. Burty.

Lent by F. Seymour Haden, Esq.

- 19 FLUCTUAT NEC MERGITUR. B. 34. W. 6.

The rare etching. With the date MDCCCLI-IV., and the initials C. M. This variation was not published.

From the collection of M. Burty.

Lent by F. Seymour Haden, Esq.

- 20 LE STRYGE. B. 35. W. 7.

The stone monster sits, head in hands, at a corner of the tower of Notre Dame, and surveys the city spread out beneath him. See "Méryon and Méryon's Paris," pp. 44-5, for a most interesting incident connected with this plate.

Trial proof with C. M. on a chimney just inside the oval, but no other letters.

The plate seems wider than in the following states.

From the collection of M. Niel.

Lent by the Rev. J. J. Heywood.

- 21 LE STRYGE. B. 35. W. 7.

First state, with the two lines introduced. This stone demon was to Méryon the emblem of "stupidity, lust, cruelty, and hypocrisy," and sat gloating over the city as over his prey.

Lent by F. Seymour Haden, Esq.

22 LE STRYGE. B. 35. W. 7.

Second state, the two lines are effaced. Méryon's name and address, with the date 1853 written in reverse, remain as in the first state.*

Lent by the Rev. J. J. Heywood.

23 LE PETIT PONT. B. 36. W. 8.

Pencil drawings for parts of the composition.

Lent by F. Seymour Haden, Esq.

24 LE PETIT PONT. B. 36. W. 8.

The old bridge of three arches crosses the picture. On the left side are the tall houses of the "Quai du Marché Neuf," and above them rise the towers of Notre Dame.

M. Burty notices in his catalogue that the towers of Notre Dame offend by their too great height against the laws of perspective, but that this error was perfectly intentional and allowable. Méryon had no wish that his plates should possess the dead exactitude of a photograph. After having taken his first sketch from below, in this plate for instance, from the water's edge, that is from a point of view to which the great majority of spectators are not accustomed, he ascends to the roadway, and then with a matchless skill introduces into his first sketch the scene which meets the eyes of those who cross the bridge. By these two operations he produces at once a picture and a real view, and renders his work wonderfully full of life.

Trial proof, before all letters: the under border line is unfinished.

Lent by the Rev. J. J. Heywood.

25 LE PETIT PONT. B. 36. W. 8.

First state, before letters, except C. M. in the upper right hand corner of the plate.

Lent by F. Seymour Haden, Esq.

* It may be noted here that to the last state of each of the twelve principal plates of this set Méryon added a number, and this plate he numbered 1. We have not thought it necessary or desirable to exhibit the later states of the plates, except in cases where some great change or totally new effect was introduced in them.

26 L'ARCHE DU PONT NOTRE DAME. B. 37. W. 9.

Through the arch, in the foreground, are seen the piles that supported the old Pompe, the Pont au Change, and the Palais de Justice.

With the sketch for this plate Méryon was occupied as early as 1850, and he had at first availed himself of mechanical appliances, but the sketch so obtained was of little or no use. On this point Méryon, later on in his career, insisted most strongly: "a photograph neither ought," said he, "nor can enable an artist to dispense with a drawing. It can only aid him, while he works, by assurance and confirmation, by suggesting to him the general character of the actuality which he has studied, and often by discovering to him minor details which he had overlooked; but it can never replace studies with the pencil."

Trial proof, pure etching, before all letters.

From the collection of M. Burty.

Lent by the Rev. J. J. Heywood.

27 L'ARCHE DU PONT NOTRE DAME. B. 37. W. 9.

First state, with Méryon's name and address, and the date 1853.

Lent by F. Wedmore, Esq.

28 LA GALERIE DE NOTRE DAME. B. 38. W. 10.

A view of the city through the pointed arches of the tower of Notre Dame. Jackdaws are lodged within the arches, and flutter in the air outside.

Very early trial proof, unfinished. The jackdaw flying between the two columns to the left is almost white; the sky is white, and a portion of the view of the city is incomplete.

Lent by F. Seymour Haden, Esq.

29 LA GALERIE DE NOTRE DAME. B. 38. W. 10.

Early trial proof; the jackdaw is still white, but the sky is more finished, as also is the view of the city.

From the collection of M. Niel.

Lent by the Rev. J. J. Heywood.

30 LA GALERIE DE NOTRE DAME. B. 38. W. 10.

First state, with Méryon's name and address, and the date 1853.

Such a view is described by Victor Hugo, "Notre Dame de Paris, liv. 3, ch. 2. Paris à vol d'oiseau."

Lent by F. Seymour Haden, Esq.

31 LA RUE DES MAUVAIS—GARÇONS. B. 39. W. 11.

A sombre street, of forbidding aspect: a big No. 12 is on the house to left: two women pass up the street.

This plate, intended for the tail piece of the first part of the Paris set, is most striking. We linger over it as though we would fain understand the secret of its wonderful effect, and read the mystery which we are sure lies under it.

First state, before Méryon's name, and before the lines which are afterwards added in the print, at top.

From the collection of M. Niel.

Lent by the Rev. J. J. Heywood.

32 LA RUE DES MAUVAIS—GARÇONS. B. 39. W. 11.

Second state, with Méryon's name and address, and the verses over at top.

This impression has Méryon's autograph, certifying that it is a fair impression of the *tirage*.

From the collection of M. Niel.

Lent by the Rev. J. J. Heywood.

33 LA TOUR DE L'HORLOGE. B. 40. W. 12,

Pencil drawing. Some change was subsequently made, and the etching is taken from a somewhat different point of view,

From the collection of M. Niel.

Lent by the Rev. J. J. Heywood.

34 LA TOUR DE L'HORLOGE. B. 40. W. 12.

The Pont au Change crosses the picture, and under its arch passes a loaded barge. The left side of the plate is occupied by the Palais de Justice.

Trial proof, before the strong border line at bottom.

Lent by H. P. Horne, Esq.

35 LA TOUR DE L'HORLOGE. B. 40. W. 12.

Last state, with the monogram, and the number 5.

The old building, in course of destruction, now gives a passage, by its windows, to beams of light. This change Méryon deemed necessary for the river front of the building, previously "too uniformly dark and devoid of interest." Other changes have been made, which will readily be noticed on comparing this with the early state.

Lent by the Rev. J. J. Heywood.

36 TOURELLE, RUE DE LA TIXÉRANDERIE. B. 41. W. 13.

The turret stands at the corner of the Rue du Coq. Two men, leaning on a balustrade, point up to it; a soldier rides by, and a woman stands in an open doorway.

Mr. Hamerton has some valuable remarks on this plate in his "Etching and Etchers." He notices, too, that the destruction of this turret, one of the finest examples of its kind, coincided in date with the erection of the first Crystal Palace.

First state. Before the title, but with C. M. in the right top corner.

Lent by F. Wedmore, Esq.

37 TOURELLE, RUE DE LA TIXÉRANDERIE. B. 41. W. 13.

Second state. With the title, and the number 6 in the left under corner. The figure of the woman in the doorway, which, in the first state, shows the outline of the limbs, as if undraped, is now entirely clothed.

Lent by the Rev. J. J. Heywood.

38 TOURELLE, RUE DE LA TIXÉRANDERIE. B. 41. W. 13.

Third state. With the title and Delatre's address. In this impression the number 6 seems effaced. There is much additional work all over the plate, and the drapery of the woman is again altered,

Lent by the Rev. J. J. Heywood.

39 SAINT ÉTIENNE-DU-MONT. B. 42. W. 14.

The church is in the back ground, and faces the spectator: in front, on the left, is the old Collège de Montaigu, now destroyed, and on the right, a corner of the Pantheon, with workmen engaged on its masonry.

Trial proof, pure etching, in which the whole composition is full of light. The plate measures about an inch and a half more in height and width than it does in the after states. Probably unique.

From the collection of M. Burty.

Lent by the Rev. J. J. Heywood.

40 SAINT ÉTIENNE-DU-MONT. B. 42. W. 14.

Later trial proof: still before all letters, but the plate reduced in size. The light has gone, and the effect is completely changed.

Lent by the Rev. J. J. Heywood.

41 SAINT ÉTIENNE-DU-MONT. B. 42. W. 14.

First state, with C. M. in the right top corner.

The arms of the workman on the scaffolding are still raised high and near together.

Lent by F. Wedmore, Esq.

42 SAINT ÉTIENNE-DU-MONT. B. 42. W. 14.

Second state. The arms and head of the workman are in this state obliterated.

Lent by F. Seymour Haden, Esq.

43 SAINT ÉTIENNE-DU-MONT. B. 42. W. 14.

Last state, with the number 7. We have now at the top of the Pantheon the title, "St. Etienne-du-Mont et l'ancien Collège de Montaigu." The workman's arms are in this, as in all the later states, wide apart.

Lent by F. Wedmore, Esq.

44 LA POMPE NOTRE DAME. B. 43. W. 15.

The finished pencil drawing for the etching.

From the collection of M. Niel.

Lent by the Rev. J. J. Heywood.

45 LA POMPE NOTRE DAME.

Finished pencil drawing for the etching of the Pompe as first conceived. It is here seen under the arch of a bridge, in the same way in which the view is seen in the l'Arche du Pont Notre Dame.

This drawing and the preceding are wonderful proofs of Méryon's sense of construction. As has been well said, "his pleasure in constructive work, however humble, is shown by his close and careful following of the woodwork to its darkest and furthest recesses. His fame would be assured if it rested only on the rendering of the labour of men's hands, from the fretted roof of the cathedral and its stately towers to the intricate timbers of the engine-house."

From the collection of M. Niel.

Lent by the Rev. J. J. Heywood.

46 LA POMPE NOTRE DAME. B. 43. W. 15.

The Pompe, with its tower, resting on a most picturesque and intricate arrangement of woodwork occupies the centre of the picture. At its foot flows the river, and in the background on the right are seen the towers of Notre Dame rising behind the houses of the quay.

Early trial proof, pure etching, before any letters.

Lent by W. G. Rawlinson, Esq.

47 LA POMPE NOTRE DAME. B. 43. W. 15.

Trial proof, pure etching, with Méryon's name and address and the date 1852, written in reverse.

Lent by R. Fisher, Esq.

48 LA POMPE NOTRE DAME. B. 43. W. 15.

First state, reworked with the burin. The signatures are written now in the natural direction.

Lent by F. Seymour Haden, Esq.

49 LA PETITE POMPE. B. 44. W. 16.

From a miniature Pompe, at the bottom of the plate, rise in graceful meanders two dainty water-pipes: they enclose half-way up the letters P. and N. D. and terminate each in a swan's head. At top on either side a dolphin emits water from its nostrils. The whole serves as a framework for some lines of verse, which tell the Pompe of its coming destruction. This elegant design was intended as a tail-piece for the second part of the set.

Trial proof, before the signature under, and before much work.

Lent by the Rev. J. J. Heywood.

50 LA PETITE POMPE. B. 44. W. 16.

The published state, with Méryon's name and address.

Lent by the Rev. J. J. Heywood.

51 LE PONT NEUF. B. 45. W. 17.

A view of the three last arches of the Pont Neuf. The piers of the bridge are still surmounted by the semi-circular buildings, used as shops. To the right rises the tall chimney of the Mint.

Trial proof, pure etching, unfinished, and before all letters.

From the collection of M. Burty.

Lent by the Rev. J. J. Heywood.

52 LE PONT NEUF. B. 45. W. 17.

First state. With Méryon and Delatre's names, and the date 1853. Very early impression.

From the collection of M. Niel.

Lent by the Rev. J. J. Heywood.

53 LE PONT NEUF. B. 45. W. 17.

Second state. Two columns of verses have been added in the under margin.

Lent by the Rev. J. J. Heywood.

54 LE PONT NEUF. B. 45. W. 17.

Third state. The plate is now very rich in effect. The verses are erased, and have left evident traces of their presence.

Lent by F. Wedmore, Esq.

55 LE PONT NEUF. B. 45. W. 17.

Trial proof for the fifth state. The tall chimney of the mint has gone, and the alteration in the houses beyond the bridge is introduced by Méryon in pencil. The signatures of the earlier states are removed, and the plate is, in this state, without letters.

Lent by G. L. Craik, Esq.

56 LE PONT NEUF. B. 45. W. 17.

Fifth state. The title, Le Pont Neuf, is now introduced in capitals. The tall houses, on the right side of the street beyond the bridge are lowered.

Mr. Hamerton thus concludes his remarks on this plate :—"When Méryon comes to the rounding of the far projecting cornice, where the gleam of sunshine falls, he follows every reflection with an indescribable pleasure and care. The wonder is how the delighted hand could work so firmly here, that it did not tremble with the eagerness of its emotion, and fail at the very moment of fruition."

Lent by F. Seymour Haden, Esq.

57 LE PONT AU CHANGE. B. 46. W. 18.

A pencil drawing for the etching. The balloon "Speranza" seems already doomed to destruction.

From the collection of M. Niel.

Lent by the Rev. J. J. Heywood.

58 LE PONT AU CHANGE. B. 46. W. 18.

The bridge crosses the picture from the left to the Palais de Justice on the right, beyond which are the trees of the Quai aux Fleurs. The tower of the Pompe rises behind the bridge in the distance. On the river in the foreground is a boat and men bathing.

Very early trial proof, pure etching, before the sky, or the distance beyond the bridge.

From the collection of M. Niel.

Lent by the Rev. J. J. Heywood.

59 LE PONT AU CHANGE. B. 46. W. 18.

Finished trial proof, pure etching. The balloon Speranza rises into the sky. The plate is before all letters

From the collection of M. Burty.

Lent by the Rev. J. J. Heywood.

60 LE PONT AU CHANGE B. 46. W. 18.

First state, reworked with the burin. With Méryon's name and address, and the date 1854.

Lent by R. Fisher, Esq.

61 LE PONT AU CHANGE. B. 46. W. 18.

Trial proof for the second state. The balloon Speranza has gone, and a crescent moon is introduced, as also a flock of large birds of prey. A large portion of the sky is now in pencil. The title is not yet introduced.

From the collection of M. Niel.

Lent by the Rev. J. J. Heywood.

62 LE PONT AU CHANGE. B. 46. W. 18.

The second state. The title "Le Pont au Change" is now introduced, and the monogram is in the left top corner.

Lent by R. Fisher, Esq.

63 LE PONT AU CHANGE. B. 46. W. 18.

Third state. The large birds are gone, and a number of small balloons have been introduced.

Lent by F. Seymour Haden, Esq.

64 LE PONT AU CHANGE. B. 46. W. 18.

Fourth state. A large balloon is now introduced, with "(Vas)co de Gama Paris;" also two others, smaller, with "l'Asmodeé" and "Saint Elme" respectively. The plate is now numbered 10, and has Delatre's address.

Lent by F. Seymour Haden, Esq.

65 L'ESPERANCE. B. 47. W. 19.

Some lines of verse written by Méryon in connection with the Pont au Change and its balloon Speranza.

Lent by the Rev. J. J. Heywood.

66 LA MORGUE. B. 48. W. 20.

The old Doric Morgue of Méryon's time, with a background of tall houses. From the river in front a corpse has been taken, and is being borne to the dead-house: a little girl weeps, and a woman throws herself backward, demented, in despair. The drama is witnessed by a curious and heartless crowd.

Trial proof, not quite finished.

From the collection of M. Niel.

Lent by the Rev. J. J. Heywood.

67 LA MORGUE. B. 48. W. 20.

First state, finished, but still before all letters. A most powerful impression.

From the collection of M. Burty.

Lent by F. Seymour Haden, Esq.

68 LA MORGUE. B. 48. W. 20.

Second state, with Méryon's name and address, and the date 1854.

Lent by F. Seymour Haden, Esq.

69 L'ABSIDE DE NOTRE DAME DE PARIS. B. 50. W. 22.

A sheet of small pencil sketches for portions of the etching.

Lent by F. Seymour Haden, Esq.

70 L'ABSIDE DE NOTRE DAME DE PARIS. B. 50. W. 22.

A pencil drawing for the etching.

From the collection of M. Niel.

Lent by the Rev. J. J. Heywood.

71 L'ABSIDE DE NOTRE DAME DE PARIS. B. 50. W. 22.

The Cathedral as seen over the river from the Pont de la Tournelle. The view is from the back of the Apse; beyond which rise the towers. To the left are the arches of the Pont aux Choux, over which are seen the buildings of the Hotel Dieu, and other edifices. In the foreground is a waggon with horses, and boats at the water's edge.

Very early trial proof, before the sky and the buildings beyond the bridge: The Cathedral itself is not quite finished. Pure etching.

From the collection of M. Niel.

Lent by the Rev. J. J. Heywood.

72 L'ABSIDE DE NOTRE DAME DE PARIS. B. 50. W. 22.

Trial proof, finished but for the sky to the right, and the top border line. A magnificent impression.

From the collection of M. Burty.

Lent by F. Seymour Haden, Esq.

73 L'ABSIDE DE NOTRE DAME DE PARIS. B. 50. W. 22.

Trial proof, finished but for the sky to the right, and the top border line.

On this magnificent impression are some lines written in pencil by Méryon:—

O toi dégustateur de tout morceau gothique,
Vois ici de Paris la noble basilique.
Nos Rois, grands et dévôts, ont voulu le bâtir,
Pour témoigner au Maître un profond repentir.
Quoique bien grand, hélas! on la dit trop petite,
De nos moindres pécheurs pour contenir l'élite.

Lent by R. Fisher, Esq.

74 L'ABSIDE DE NOTRE DAME DE PARIS. B. 50. W. 22.

Trial proof, finished, except the top border line. The edges of the plate are uncleaned.

Lent by F. Seymour Haden, Esq.

75 L'ABSIDE DE NOTRE DAME DE PARIS. B. 50. W. 22.

First state, finished, but before any letters.

Lent by F. Seymour Haden, Esq.

76 L'ABSIDE DE NOTRE DAME DE PARIS. B. 50. W. 22.

Second state, with Méryon's name and address, and the date 1854.

Lent by F. Wedmore, Esq.

77 L'ABSIDE DE NOTRE DAME DE PARIS. B. 50. W. 22.

Third state; the date, 1854, has been removed, and the roofs and chimneys to the right of the church have been reworked.

Lent by the Rev. J. J. Heywood.

78 LE TOMBEAU DE MOLIÈRE. B. 51. W. 23.

The tomb of Molière at Père-Lachaise. This little plate was intended as the tail piece for the third and last part of the set.

The published state, with Méryon's name and address, and the date 1854.

Lent by F. Seymour Haden, Esq.

79 ESTAMPES ANCIENNES. ROCHOUX. QUAIDE L'HORLOGE No. 19.
B. 52. W. 47.

At top two figures, representing the Seine and the Marne, recline with their backs to the gate of the Palais de Justice. At bottom is the statue of Henri IV. on the Pont Neuf.

This plate, apparently a work of about the same date as the Paris set, was executed for Rochoux, the printseller, one of the few who cared for Méryon in his lifetime.

Second state. A boat replaces, under the arch, the lamp of the earlier state.

Lent by F. Seymour Haden, Esq.

Original Work. Drawings and Etchings of Bourges. 80—91.

PERIOD 1851-4.

80 A DOORWAY AT BOURGES. B. 55. W. 33.

See for the drawings for this plate Nos. 146 and 147.

Trial proof, pure etching, before much work. Probably unique.

Lent by the Rev. J. J. Heywood.

81 A DOORWAY AT BOURGES. B. 55. W. 33.

Finished state. The plate rebitten, with much additional work.

Méryon was engaged in retouching this plate on the very day on which Mr. Haden had the interview with him at Montmartre, so graphically described in "About Etching" pp. 42-3. Though slight, this little piece has a peculiar charm of its own, and it is to be regretted that it is so exceedingly rare.

Lent by F. Seymour Haden, Esq.

82 LA RUE DES TOILES, À BOURGES. B. 56. W. 35.

Pencil drawing for the etching.

*From the collection of M. Niel.**Lent by the Rev. J. J. Heywood.*

83 LA RUE DES TOILES À BOURGES. B. 56. W. 35.

A sombre winding street, with 14th or 15th century houses.

Trial proof before letters, but with the date 1853 on a chimney to the right. Before the border lines were finished.

Lent by F. Seymour Haden, Esq.

84 LA RUE DES TOILES À BOURGES. B. 56. W. 35.

Trial proof, before letters, but with 1853 on a chimney to the right, with the border lines.

Lent by H. P. Horne, Esq.

85 LA RUE DES TOILES À BOURGES. B. 56. W. 35.

First state. The date has been removed from the chimney; Méryon's name and address, with the date 1853, are now added to the plate.

Lent by R. Fisher, Esq.

86 LA RUE DES TOILES À BOURGES. B. 56. W. 35.

Third state. The dog has been removed, and its place supplied by figures in conversation. The inscriptions at foot have also been removed, and the plate is, in this state, without letters.

Lent by F. Seymour Haden, Esq.

87 ANCIENNE HABITATION À BOURGES. B. 57. W. 34.

Pencil drawing for the etching; with Méryon's autograph, offering the drawing to M. Niel.

From the collection of M. Niel.

Lent by the Rev. J. J. Heywood.

88 ANCIENNE HABITATION À BOURGES. B. 57. W. 34.

The view is of a line of houses receding into the background, towards the right. This plate is sometimes called "The House of the Musician," from a tradition concerning the principal house.

Trial proof, with very slight indication of the houses in the background to right; before letters, but C. M. slightly marked in the left under corner of the print.

Lent by F. Seymour Haden, Esq.

89 ANCIENNE HABITATION À BOURGES. B. 57. W. 34.

Later trial proof, with the houses to right a little more marked, but still unfinished. C. M. is more strongly marked.

Lent by F. Seymour Haden, Esq.

90 ANCIENNE HABITATION À BOURGES. B. 57. W. 34.

First state. The houses to the right are finished, and partly covered with foliage. Before the title.

Lent by H. P. Horne, Esq.

91 ANCIENNE HABITATION À BOURGES. B. 57. W. 34.

Second state, with the title.

Lent by the Rev. J. J. Heywood.

Works partly original, partly copied with more or less freedom from the work of others. 92—100.

PERIOD 1854—6. BEFORE MERYON'S VISIT TO BRUSSELS.

92 ENTRÉE DU COUVENT DES CAPUCINS FRANÇAIS À ATHÈNES.

B. 14. W. 32.

The gate of the convent is seen on the left, surmounted by fleurs de lis. To the right is the choragic monument of Lysicrates, which Méryon had sketched in the time of his early voyage in the Mediterranean.

Trial proof before any letters; this impression has Méryon's autograph attached.

From the collection of M. Burty.

Lent by the Rev. J. J. Heywood.

93 ENTRÉE DU COUVENT DES CAPUCINS FRANÇAIS À ATHÈNES,

B. 14. W. 32.

The published state, with the title, book reference, Méryon's name and those of the printers, with their address. This plate was worked by Méryon for Count Léon de Laborde's Athens, in the 15th, 16th and 17th centuries; a book which is now "introuvable."

This impression has the printer's certificate, that it is a fair specimen of the *tirage*.

This etching, most lovely in the early state, and charming even in the published state, is excessively rare.

From the collection of M. Niel.

Lent by the Rev. J. J. Heywood.

94 LE PONT NEUF ET LA SAMARITAINE. B. 18. W. 29.

The view is under an arch of the Pont au Change in the foreground. To the right is the quay with its houses, and in front the Samaritaine, and the Pont Neuf with its turrets in sun light.

Very early trial proof, unfinished, but with a figure to the extreme right of the quay, which is gone in the next impression.

From the collection of M. Niel.

Lent by the Rev. J. J. Heywood.

95 LE PONT NEUF ET LA SAMARITAINE. B. 18. W. 29.

Trial proof, more finished: the figure is already effaced.

Lent by F. Wedmore, Esq.

96 LE PONT NEUF ET LA SAMARITAINE. B. 18. W. 29.

Last trial proof, finished, but before letters. *Lent by W. G. Rawlinson, Esq.*

97 LE PONT NEUF ET LA SAMARITAINE. B. 18. W. 29.

The published state, with letters.

This plate, and that of the Pont au Change, exhibited Nos. 7-9, were worked by Méryon after drawings by Nicolle, but at an interval of five years; this belonging to 1855, while the Pont au Change is dated 1850. They are, therefore, unfortunately separated in our chronological order, but should be compared together.

Lent by the Rev. J. J. Heywood.

98 SAN FRANCISCO. B. 21. No. 80.

The city, as it appeared in 1855, stretches across the picture.

As this is the largest plate executed by Méryon, so it cost him too much time and endless trouble. The daguerreotypes furnished him, from which to compose his subject, were minute, and taken at all times of the day. We may imagine the difficulties he had to overcome, and wonder at his success with such material.

Trial proof before the names of Méryon and Delatre, before the initials of the bankers for whom the plate was worked.

Lent by the Rev. J. J. Heywood.

99 LA SALLE DES PAS PERDUS. B. 15. W. 76.

Copied from a very rare print by Androuet Ducerceau.

The view is of a vaulted hall, having its walls decorated with statues of the French kings, and its floor filled by a moving crowd.

Trial proof, unfinished; the plate is larger than in the following, the first published state.

From the collection of M. Niel, and perhaps unique.

Lent by the Rev. J. J. Heywood.

100 LA SALLE DES PAS PERDUS. B. 15. W. 76.

First state. With a long legend in the lower margin. In this Méryon calls attention to the beauty of the original; to Ducerceau's masterly treatment of the architectural details, as well as to the truth of gesture and fine correctness of outline displayed in the figures.

The plate has been already reduced, but is still larger than in the ordinary state, from which the legend is cut away. This state is very rare.

From the collection of M. Niel.

Lent by the Rev. J. J. Heywood.

Work, partly original, partly copied more or less freely from the work of others.

101—31.

PERIOD 1860—6, AFTER MERVON'S FIRST VISIT TO CHARENTON.

101 RUE PIROUETTE. B. 23. W. 30.

A view of a busy narrow street, and of shops. A whitster's cart is turning a corner ; grisettes, men talking at the door of a cabaret, with a nurse and child, fill up the picture.

First state, before any letters, even before the C. M. et L, which exists on a chimney in the next state.

Lent by the Rev. J. J. Heywood.

102 RUE PIROUETTE. B. 23. W. 30.

Second state, with C. M. et L on the chimney, and with the title Rue Pirouette 1860.

This dainty little plate Méryon worked after a very bad drawing by Laurence, which he had to correct in every part, and animate with figures. Was the spot already changed when Méryon worked the plate, or was he bound by his needs to such labour? Anyhow, had he worked direct from nature, the result would scarcely have been more satisfactory.

Lent by the Rev. J. J. Heywood.

103 VERSES TO M. EUGÈNE BLÉRY. B. 65 W. 48.

Méryon's thanks to his friend and teacher.

Lent by the Rev. J. J. Heywood.

104 REBUS, of which the subject is "MORNY." W. 56.

Early impression, before the edges of the plate were cleaned.

Lent by the Rev. J. J. Heywood.

105 PASSERELLE DU PONT AU CHANGE APRÈS L'INCENDIE DE 1621.
B. 26. W. 84.

From a drawing of the time, in the possession of M. Bonnardot. This drawing

had passed through the collections of the Count de Fries, and the Marquis de La Goy, and the marks of these collections are reproduced to left and right respectively of the etching.

To the left are seen some of the stones of the old bridge, and behind them are the Tourelles of the Palais de Justice. The temporary bridge crosses the river behind.

Trial proof, before the signature C. M., and before the upper border line.

Lent by Sir William Drake.

106 PASSERELLE DU PONT AU CHANGE APRÈS L'INCENDIE DE 1621.

B. 26. W. 84.

Third state, with the title in capitals.

See, for an account of this plate, vol. 8, p. 157 of the Gazette des Beaux Arts.

Lent by Sir William Drake.

107 TOURELLE DITE DE MARAT. B. 53. W. 24.

Pencil drawings for the etching.

From the collection of M. Burty.

Lent by F. Seymour Haden, Esq.

108 TOURELLE DITE DE MARAT. B. 53. W. 24.

The turreted house at the corner of the Rue de l'école-de-Médecine : In this house Marat was killed by Charlotte Corday.

Early trial proof, before the sky, and before Fiat Lux on the book ; dated in pencil May 28.

Lent by the Rev. J. J. Heywood.

109 TOURELLE DITE DE MARAT. B. 53. W. 24.

Trial proof, still before the sky, and the words on the book, but dated May 31.

This impression was obtained by Mr. Haden from Méryon himself.

Lent by F. Seymour Haden, Esq.

110 TOURELLE DITE DE MARAT. B. 53. W. 24.

Trial proof, with the sky, but before the words on the book. Dated June 4.

Lent by W. G. Rawlinson, Esq.

111 TOURELLE DITE DE MARAT. B. 53. W. 24.

First state, with the title, and a long legend.

The upper border line is still arched in the centre, and incloses the monogram, which exists also in the trial proofs. The figures are still to be seen in the air.

Lent by the Rev. J. J. Heywood.

112 TOURELLE DITE DE MARAT. B. 53. W. 24.

Trial proof for the second state. This very interesting plate was obtained by Mr. Haden direct from Méryon; it has the altered title, "Tourelle Rue de l'école de Médecine 22, Paris." The figures are gone from the sky, which is here in pencil, and the head of Charlotte Corday is drawn in. The top border line is no longer arched in the centre, and so the monogram has gone. The two birds are not yet introduced in the sky.

Lent by F. Seymour Haden, Esq.

113 TOURELLE DITE DE MARAT. B. 53. W. 24.

Trial proof for the third state; the monogram is now in the top right corner. In this state the plate is without letters. This impression, too, came direct from Méryon to Mr. Haden.

Lent by F. Seymour Haden, Esq.

114 PARTIE DE LA CITÉ DE PARIS, VERS LA FIN DU XVII^{me} SIÈCLE.
B. 27. W. 31.

The view is of the river and of the houses on its left bank, between the Pont Notre Dame and the Pont au Change. The delicate details of the architecture are followed out with manifest pleasure. To the left of the plate are seen, over the houses, the towers of Notre Dame.

Very early trial proof, before the sky, and before the towers of Notre Dame.

Lent by R. Fisher, Esq.

115 PARTIE DE LA CITÉ DE PARIS, VERS LA FIN DU XVII^{me}. SIÈCLE.

B. 27. W. 31.

Trial proof, with the towers, but before the sky was finished. In this state the plate is full of light.

Lent by the Rev. J. J. Heywood.

116 PARTIE DE LA CITÉ DE PARIS, VERS LA FIN DU XVII^{me}. SIÈCLE.

B. 27. W. 31.

Second state ; before letters, except those on the board to the right. These remain as in the first state, except that "Au Cana" has been effaced, and we have "C. Méryon Restaura, Paris, an de grâ, 1861."

Lent by W. G. Rawlinson, Esq.

117 PARTIE DE LA CITÉ DE PARIS, VERS LA FIN DU XVII^{me}. SIÈCLE.

B. 27. W. 31.

Last state. With the title, and a long legend under. The words on the board are entirely changed.

Lent by W. G. Rawlinson, Esq.

118 THE PRESENTATION TO LOUIS XI. OF A COPY OF VALERIUS
MAXIMUS, printed at Paris about 1475. B. 24. W. 82.

This plate is taken from a miniature of the period.

Finished state ; this impression has at foot a leaf affixed by Méryon himself.

Lent by the Rev. J. J. Heywood.

119 FRANÇOIS VIÈTE. B. 78. W. 88.

This portrait of the famous French mathematician of the 16th century is a free rendering, rather than a copy, of an old print. It was worked by Méryon, as were most of his other portraits, for "Poitou et Vendée," a book published by M. Fillon, and is here shown as a specimen of the work which Méryon wrought for bread to eat, and not for his own pleasure.

Early trial proof, before much work.

From the collection of M. Niel.

Lent by the Rev. J. J. Heywood.

120 RUE DES CHANTRES. B. 54. W. 25.

Between the tall gloomy houses of the narrow street is seen, over a house in the background, the spire of Notre Dame.

Trial proof, before the bells at the top, and before other work.

Lent by F. Seymour Haden, Esq.

121 RUE DES CHANTRES. B. 54. W. 25.

First state, finished and with the bells, but before the title, and signatures.

Lent by F. Seymour Haden, Esq.

122 BAIN FROID CHEVRIER. W. 27.

Pencil drawings for the etching.

Lent by F. Seymour Haden, Esq.

123 BAIN FROID CHEVRIER. W. 27.

On the left is the Pont Neuf, on the right Chevrier's baths.

Trial proof before the sky and all letters.

Lent by F. Seymour Haden, Esq.

124 BAIN FROID CHEVRIER. W. 27.

Trial proof, with the sky, but still before all letters.

Lent by F. Seymour Haden, Esq.

125 BAIN FROID CHEVRIER. W. 27.

First state. Before all letters, except "Bain Froid Chevrier" on the board by the bath-house.

Lent by the Rev. J. J. Heywood.

126 BAIN FROID CHEVRIER. W. 27.

Second state, with the title. This impressiou has printed on it, by means of a subsidiary plate, some lines in which Méryon lays down the true law of equality, the law of "the tub."

Lent by W. G. Rawlinson Esq.

127 COLLÈGE HENRI IV. OU LYCÉE NAPOLEON. W. 58.

A bird's eye view of Paris from the top of the Pantheon, with the College and its dependencies to the left. In the foreground of the print are gymnasts exercising. In the early states, the etching is closed in on the left by rocks, at top by the sea, on which comes sailing in to shore a strange collection of fish and boats.

Trial proof, before the sky.

Lent by H. P. Horne, Esq.

128 COLLÈGE HENRI IV. OU LYCÉE NAPOLEON. W. 58.

The rare variation of the first state. A steamer has been added to the sea. Of this variation only ten impressions were printed: see the note at foot of the legend.

Lent by the Rev. J. J. Heywood.

129 COLLÈGE HENRI IV. OU LYCÉE NAPOLEON. W. 58.

Last state. In this as in the previous state, the sea is gone, and the whole plate is filled with houses.

In this state Méryon has introduced initials on some of the houses, memorials of his friendships and his loves. Thus we have P. S. *i.e.*, Philippon and Salicis, two of his most intimate friends, for the first of whom he worked this plate in 1864. Also D. N. the initials of one of the ugly girls of whom poor Méryon fancied himself at different times desperately enamoured.

Lent by the Rev. J. J. Heywood.

130 MINISTÈRE DE LA MARINE. W. 26.

The French Admiralty is seen from the side, on the left of the plate. In the sky, on the right, descend strange creatures, the offspring of Méryon's fancies. This is a work of 1865.

Second state, before letters, but with the monogram.

Lent by W. G. Rawlinson, Esq.

131 VUE DE L'ANCIEN LOUVRE DU CÔTÉ DE LA SEINE. W. 60.

From a picture by Zeeman. This plate was worked for the Chalcographie in 1866. First state, before all letters: a presentation impression.

Lent by W. G. Rawlinson, Esq.

Original work. Reminiscences of New Zealand.

PERIOD, DRAWINGS 1842—6. Etchings 1860—6.

132 LE PILOTE DE TONGA. B. 58. W. 36.

Within a framework, on the corners of which are inscribed the initials T. T. and C. M., is recorded how the native pilot guided the ship Rhin through a perilous passage into the wide ocean.

This plate, printed in red and black ink, is intended as an introduction to the set of New Zealand prints.

The published state, with Delatre's address.

Lent by F. Seymour Haden, Esq.

133 NOUVELLE CALÉDONIE. GRANDE CASE INDIGÈNE SUR LE CHEMIN DE POÉPO. B. 62. W. 40.

The drawing for the etching.

Lent by M. Salicis.

134 NOUVELLE CALÉDONIE. GRANDE CASE INDIGÈNE SUR LE CHEMIN DE POÉPO. B. 62. W. 40.

A woman with a basket of fruit on her head, and a young boy holding with both hands a large fish, advance towards a group of natives assembled before a large hut.

First state, before all letters.

Lent by F. Seymour Haden, Esq.

135 OCÉANIE. ILOTS À UVÉA. PÊCHE AUX PALMES. B. 63. W. 41.

The drawing for the etching.

Lent by M. Salicis.

136 OCÉANIE. ILOTS À UVÉA. PÊCHE AUX PALMES. B. 63. W. 41.

In the water in front are natives fishing. In the distance to right rides the ship Rhin under sail.

First state, before all letters.

Lent by the Rev. J. J. Heywood.

137 LA CHAUMIÈRE DU COLON VIEUX-SOLDAT À AKAROA. W. 44.

A gabled cottage, with hills in the background; a charming little etching.

Trial proof, before the clouds, and the work on the distant hills. This impression is dated, in pencil, May 7. 66.

Lent by F. Seymour Haden, Esq.

Original work. Early drawings.

PERIOD 1842—50.

[These drawings were received too late for arrangement in their proper chronological order.]

138 A VIEW AT BAHIA.

The ship Rhin lies in the offing. Pencil drawing, signed Bahia, Oct., 42.

Lent by M. Salicis.

139 A VIEW AT BAHIA.

To the right are buildings; in the water to left are boats, and also in front.

Pencil drawing, the companion sketch to No. 138.

In the drawing is written in pencil, *Marché de Sta Barbara*.

These two drawings were made by Méryon in 1842, not long after leaving Toulon.

Lent by M. Salicis.

140 NATIVE BOATS OF BAHIA AND NEW ZEALAND.

A sheet of charming little sketches; the pirogues of Bahia, and the Provolants of the "Iles Mulgraves" seem to be in motion.

Lent by M. Salicis.

141 HEADS OF NEW ZEALANDERS.

Pencil sketches of four typical heads of natives of New Zealand.

Lent by M. Salicis.

142 SURPRISE ET CAPTURE.

A composition, slight, but powerful, so entitled. There is some little color here, which reminds us of the reason of Méryon's failure as a painter.

Lent by M. Salicis.

143 A BOAT'S CREW AT ANCHOR IN FOUL WEATHER. Akaroa, Mars 44.

A drawing in ink and charcoal; a reminiscence of foul weather off New Zealand. The caricature portrait to the left is that of a sailor, a character, on board the "Rhin."

This drawing bears the date 1844, and was, therefore, as well as in all probability were the three preceding numbers, produced before Méryon ceased to be a sailor.

Lent by M. Salicis.

144 MIDI AU CAP HORN.

A drawing in charcoal. In foul weather a gleam of sunlight is often seen at midday through the murky clouds; this is the effect here intended.

A reminiscence of Méryon's life on board the "Rhin," produced in 1847.

Lent by M. Salicis.

145 RENNES ARCHITECTURE.

Four pencil sketches of pilasters from the "Maison d'un tonnelier," and other old houses at Rennes.

Lent by M. Salicis.

146 BOURGES ARCHITECTURE.

Three pencil sketches; in the centre is, what seems to be, the elevation of the doorway, No. 80, in one collection.

Lent by M. Salicis.

147 BOURGES ARCHITECTURE.

Five sketches in pencil. In the centre at bottom will be noticed the drawing for the doorway, No. 80 in our collection.

Lent by M. Salicis.

148 BOURGES ARCHITECTURE.

Four most charming pencil sketches of streets and houses at Bourges. Had Méryon but reproduced more of these with his needle!

Lent by M. Salicis.

149 BOURGES ARCHITECTURE.

Four pencil sketches. Notice the fine old gateway, and the galley suggestive of the "Arms of the city of Paris," No. 16—19.

These Bourges and Rennes sketches are early in date, probably all before 1851.

Lent by M. Salicis.

Portraits of Méryon.

150 PROFILE PORTRAIT OF MÉRYON.

The pencil drawing for the etching made by Bracquemond in 1852.

Lent by the Rev. J. J. Heywood.

151 PROFILE PORTRAIT OF MÉRYON.

The etching by Bracquemond. This was the portrait preferred by Méryon himself.

First state; the plate larger than in the later states, and with B. à C. M. in the left top corner.

Lent by the Rev. J. J. Heywood.

152 PORTRAIT OF MÉRYON SEATED.

This portrait was etched direct from the life by Bracquemond, without any preliminary drawing. The eyes have a restless, questioning look, as of a hunted fawn.

Of this plate very few impressions exist. There is a facsimile, executed by mechanical means, and touched by Bracquemond. It may be distinguished from the etching by its blackness and coarseness; it measures, too, three-quarters of an inch less in height.

Lent by the Rev. J. J. Heywood.

153 PORTRAIT OF MÉRYON IN BED.

The portrait by Flameng; from the drawing made in 1858. The sharp and emaciated features tell the tale of Méryon's self-imposed abstinence from food.

First state: before letters.

Lent by the Rev. J. J. Heywood.

Burlington Fine Arts Club.

CATALOGUE

OF

BRONZES AND IVORIES

OF EUROPEAN ORIGIN,

EXHIBITED IN 1879.



LONDON :

PRINTED FOR THE BURLINGTON FINE ARTS CLUB.

1879.

Burlington Fine Arts Club.

CATALOGUE

OF

BRONZES AND IVORIES

OF EUROPEAN ORIGIN,

EXHIBITED IN 1879.



LONDON :

PRINTED FOR THE BURLINGTON FINE ARTS CLUB.

1879.

LONDON :
METCHIM & SON, 20, PARLIAMENT STREET, S.W..
AND
32, CLEMENT'S LANE, E.C.
—
1879.

LIST OF CONTRIBUTORS.

*E. M. BLOOD, ESQ.

MRS. BLOOD.

CHARLES BOWYER, ESQ.

*GEORGE P. BOYCE, ESQ.

*CHARLES BUTLER, ESQ.

*EDWARD CHENEY, ESQ.

*FRANCIS COOK, ESQ.

*SIR WILLIAM DRAKE.

LORD ELCHO, M.P.

ISAAC FALCKE, ESQ.

BARCLAY FIELD, ESQ.

*RICHARD FISHER, ESQ.

MRS. FORD.

C. DRURY E. FORTNUM, ESQ.

*SIR JULIAN GOLDSMID, BT., M.P.

*ALEXANDER GRAHAM, ESQ.

*F. SEYMOUR HADEN, ESQ.

*PHILIP C. HARDWICK, ESQ.

J. P. HESELTINE, ESQ.

REV. J. C. JACKSON.

EDWARD JOSEPH, ESQ.

*COLONEL E. HEGAN-KENNARD, M.P.

GEORGE B. C. LEVERSON, ESQ.

THOMAS LIGERTWOOD, ESQ.

*REV. W. J. LOFTIE.

*JOHN MALCOLM OF POLTALLOCH, ESQ.

*C. BRINSLEY MARLAY, ESQ.

*ALFRED MORRISON, ESQ.

*GEORGE PLUCKNETT, ESQ.

*J. C. ROBINSON, ESQ.

*GEORGE SALTING, ESQ.

W. SALTING, ESQ.

*JOHN SAMUEL, ESQ.

*COLONEL J. G. SANDEMAN.

*T. FOSTER SHATTOCK, ESQ.

THE VISCOUNTESS STRANGFORD.

*JOHN E. TAYLOR, ESQ.

REV. MONTAGUE TAYLOR.

LADY TITE.

PROFESSOR VITALE DE TIVOLI.

*HENRY VAUGHAN, ESQ.

*DUKE OF WESTMINSTER.

CLIFFORD WIGRAM, ESQ.

*HON. ROWLAND WINN.

Marked thus * are Members of the Club.



PREFACE.



WHEN some few weeks since the idea of holding an Exhibition of Bronzes was first discussed, those persons best qualified to give an opinion on the subject, expressed grave doubts as to the possibility of bringing together, in this country, a collection worthy of comparison with the previous Exhibitions of the Burlington Fine Arts Club. The admitted want, in Englishmen generally, of that keen perception of the beauties of form and outline, so essential to the right appreciation of the Sculptor's Art, in small things as in great, suggested the conclusion that what is found to be too often true of our Artists and Artworkmen would certainly hold good of our Collectors. Actual enquiry proved, as was anticipated, the comparative rarity of Bronze Work of a high order of excellence in English Private Collections; but sufficient encouragement was given by a few ardent amateurs to induce the Committee to proceed with the Exhibition, notwithstanding the serious difficulty of displaying properly in the dull climate of London, and together, a number of objects, each

requiring comparative isolation and a brilliant light. It was suggested that the difficulty in question might be lessened by combining with the Bronzes a Collection of Ivories — precious objects of Art, perhaps even more rare than their kindred works in Bronze, but having a special appropriateness in the fact that the period of highest excellence in the carving of Ivory is just that period of Art history of which we possess no works in Bronze. To the Club it must be left to decide whether the results of the Committee's efforts are to be considered satisfactory; but the warmest acknowledgments of the Members generally are due to those amateurs, many of them not Members of the Club, who have so freely placed their Collections at our disposal.

It would be impossible, within the brief limits of a hastily written Preface, to offer any historical or illustrative observations upon a series of more than five hundred works, ranging in time from the later days of original Greek Art to the beginning of the eighteenth century; but it will perhaps be convenient if a brief sketch of the contents of the Gallery be given for the benefit of the hurried visitor.

Owing to the necessity of keeping together the Collections of those Contributors to whom we are most largely indebted, it has been impossible to observe, except here and there to a limited

extent, any historical sequence in the arrangement of the Exhibition. The main endeavour has been so to place the objects that they may be seen to advantage and rightly enjoyed.

In a Collection, essentially an assemblage of works of Sculpture, the first place is naturally given to the Art of ancient Greece and Rome. One half of the Upper Shelf in Cabinet No. 1 is occupied by Græco-Roman and Roman Bronzes, contributed by Mr. Montague Taylor, amongst which may be specially noticed the superb Mask, No. 11. Some other objects of the same class will be found on the Upper Shelf of Cabinet No. 4. A "Venus," (No. 165) of Greek workmanship, ascribed to the school of Praxiteles, is contributed by Mr. Drury Fortnum, and forms one of the principal ornaments of Cabinet No. 5. Next in order may be taken the Italian Statuettes of the 16th century, reproducing, on a reduced scale, the masterpieces of Classical Art which were given back to the world at the period of the Renaissance. Of these reproductions there is an interesting series (Nos. 13 to 23) in Cabinet No. 1; and others will be found in different parts of the Gallery. The fine reduction of the "Borghese Gladiator," belonging to Lord Elcho (on the top of Cabinet No. 8), should not be overlooked.

The remainder of the Bronzes exhibited are for the most

part a Collection of Italian Sculpture. To those amateurs who know well the exquisite creations of genius wherewith the pre-Michaelangesque Sculptors have graced the churches and tombs of Italy, the very name of Italian Sculpture will conjure up visions of beauty which will excite expectations too high not to be disappointed; and yet such persons will, perhaps, best appreciate the works now gathered together.

Bronze Sculpture is here to be seen in its humbler efforts, rather in domestic service than employed in the cause of religion or the glorification of Princes. Works of religious Art are, however, not absolutely wanting. The "St. John the Baptist" ascribed to Donatello (No. 168), and the "Virgin" and the "St. John" (Nos. 161 and 163), possibly the work of Lorenzo Ghiberti, deserve to be specially mentioned. In the splendid series of Plaques contained in Cabinet 6; and Table Case C may be noted, many lovely designs full of the quaint earnestness of early devotional Art. It is, however, in objects of domestic use—the Inkstands, Candlesticks, Saltcellars, Handbells, and Doorknockers of the Italy of the 16th and 17th centuries—that the special feature of the Collection will, perhaps, be found. Nothing can better show the bold yet refined modelling which the Florentine Bronzists of the 15th century, trained in Goldsmiths' work, had attained to, than the Candlestick No. 169, where the casting has been so

skilfully executed that the bronze stands out with all the sharpness of the original wax in which the design was modelled by the artist's hand; this fine work is attributed with great probability to Pollaiuolo. Hardly less perfect is the workmanship of No. 175, which closely resembles in its ornamentation the doors of the shrine by Pollaiuolo in S. Pietro in Vincoli.

Of the Inkstands, in many of which great fancy and taste is shown, may be specially mentioned No. 414 on Table I, lent by Mr. Malcolm, of Poltalloch, Nos. 319 and 321 (Cabinet No. 6) lent by Mr. Cheney, and the sumptuous piece of Furniture No. 173 in Cabinet 5. The superbly modelled figure by Riccio (No. 174), "A Faun with the Panpipes," deserves to be considered rather as a Statuette than an Inkstand; it can hardly have been designed for actual use. Two Inkstands in the same Cabinet are the authentic work of Peter Vischer, of Nuremberg, the designer and founder of the magnificent bronze shrine of St. Siebald, in that city.

Of the Saltcellars, Nos. 171 and 172 (Cabinet 5) may be particularly noted, and of the Knockers No. 309 (between Cabinets 7 and 8) from the Grimani Palace in Venice, and No. 422, likewise Venetian, on Table No. II. The Handbell, No. 320, in Cabinet 8, is worthy of attention as a rare and beautiful piece of Quattro-cento

domestic Art, even if we are not prepared to endorse the ascription of it to Verocchio.

In concluding this hasty Notice, as far as regards Bronze objects in the round, mention should be made of the figures and groups by or after John of Bologna and other successors of Michel Angelo. These specimens of later Italian Art occupy, for the most part, conspicuous positions on brackets, or on the tables which have been placed in the Gallery. They will at once attract the attention of the visitor, and need not now be referred to in detail.

There still remains to be noticed the Collection of Cast Medals and Plaques, which will, it is hoped, prove one of the most attractive features of the Exhibition. Table Case A contains Portrait Medals of the fifteenth century only, the signed work of able masters—Pisano, Pasti, Sperandio, and Enzola. Here may be seen and felt the intense *personality* which gives such a vivid interest to the Quattro-cento, the birth-time of modern society and modern art. Crafty and cruel faces of Princes almost as ardent in their devotion to literature and art as they were unscrupulously violent in the prosecution of their selfish political ends, are placed side by side with those of contemporary philosophers and artists. Many visitors will look with pleasure upon the half-amused, observant face of Vittore Pisano, as stereotyped for us by his own hand with the

same inimitable skill which seized what was most characteristic in the outward semblance of the moving spirits of his age. Not less delightful is the portrait of John Bellini, revealing to us the keen and refined features of the great artist whose own power as a portrait painter is so splendidly represented by the Loredano of our National Gallery. The historical interest of these Medals, and the light which the earlier ones throw upon the pictures of Piero della Francesca and other early portrait painters, need only be alluded to in passing. They have, however, in the charming ideal compositions which often form the "reverses" of the medallion, another value, which will be best appreciated in such examples as the "Cecilia Gonzaga" (No. 432), and the "Lionel d'Este" (No. 437). It is no uncommon thing to find in Quattro-cento sculpture startling fidelity in portraiture, such as no Dutchman ever surpassed, combined with richness of fancy and supreme delicacy, both of conception and execution, in ideal or decorative work.

Many 15th century Medals of extraordinary interest will be found in Table Case B with others of the 16th and 17th centuries; amongst the latter, some fine specimens of French workmanship, contributed by Mr. J. C. Robinson. The descriptions in the Catalogue do not aim at any completeness. They have been derived almost exclusively from M. Armand's recently published work "*Les Médailleurs Italiens des 15^{me} et 16^{me} Siècles.*"

Space and time will not permit of a reference to even the principal objects exhibited in the choice Collections of Bronze Plaques displayed in Cabinet 6 and Table Case C. Allusion has already been made to the religious subjects, many of them designed for "Paxes," two of which are exhibited complete as actually used in the service of the Mass. Not less worthy of attentive study are the secular works representing mythological subjects, and showing in what manner classical Art manifested itself, when it became once more a living influence, bringing home to us the ancient world and making it seem more modern than the Middle Age.

If that portion of the present Exhibition, which is devoted to works in "eternal bronze," bears witness to the indisputable pre-eminence of Italian Art, during the 15th and 16th centuries, not less strongly are we reminded, by the fragile yet enduring works in Ivory, of the surpassing excellence of Gothic Art in France and England, during the 13th and 14th centuries. A highly competent authority assures us that, with the exception of some fragments of Roman Work under the Emperors, there are no Ivory Carvings in existence which equal those made from about 1280 to 1350 for truth and gracefulness of design or excellence of workmanship. Some few illustrations of this supreme period of Sculpture in Ivory are shewn in Cabinet No. 7. The "Virgin crowned by a descending Angel"

(No. 275) was probably the centre panel of a shrine with folding shutters. It is notable for the singular grace of the drapery, and the skill with which its beauty is enhanced by the tasteful application of colour. Nos. 274 and 279 show evidence of the familiarity with which the mediæval artist handled sacred subjects; a familiarity not profane but chiefly the result of his intellectual nearness to the supersensual world. The half-opened eyes—to some extent characteristic of the early Renaissance Sculpture of Italy—may be seen less opened still in the earlier Gothic of the North; for instance, in Nos. 273, 275 and 279. German Gothic is, presumably represented by No. 263 “The Adoration of the Three Kings,” and No. 269 “St. George and the Dragon.” The former is remarkable for its complete preservation, and for the rich effect of finely wrought metal in combination with ivory; the latter is no less valuable as an instance of largeness and fineness of style in miniature carving. Well worthy to be placed in the same cabinet with these charming productions is the Hispano-Moresco Coffret, No. 270 (of the 11th century) described by its maker himself as “a vessel for musk, for camphor and ambergris.” This same maker has recorded on the coffret not only his name “Khalaf,” but the delight which he took in the work of his hands. We truly may say of the casket—using the literal rendering of the Cufic phrase inscribed thereon—“Beauty has cast upon it a robe bright with gems.”

One of the most important Ivories in the Collection (No. 84)

is placed on the mantel-shelf of the Gallery, in a convenient position for the detailed examination which it so well deserves. It is an example of the rare and fine French "open work" of the 14th century, and probably formed part of the decoration of a shrine or reliquary. The frame contains no less than sixteen panels, each representing a scene from the Life of Our Lord. Every panel is surmounted by a richly decorated canopy of three arches or gables, having between the gables two angels playing on musical instruments. The visitor should not fail to observe the immense fertility of invention shown in the design, and the exact skill with which the carver has known precisely when to hold his hand, giving with wonderful power of abstraction only the very essence of the forms, so that in the minutest work the utmost richness is attained without the slightest overcrowding of details. In order to facilitate the examination of the panels, a list of the subjects represented is given below in the somewhat remarkable order in which they occur in the frame, except that they are here arranged in vertical instead of horizontal sequence:—

{ JUDAS COVENANTING WITH THE JEWS.
 { THE WASHING OF THE DISCIPLES FEET.
 { THE AGONY IN THE GARDEN.
 { THE BETRAYAL.

{ FLIGHT INTO EGYPT.
 { PRESENTATION IN THE TEMPLE.
 { CHRIST AMONG THE DOCTORS.
 { BAPTISM OF CHRIST.

- { THE SUPPER AT EMMAUS.
- { INCREDULITY OF ST. THOMAS.
- { ASCENSION OF CHRIST.
- { DAY OF PENTECOST.

- { THE NAILING TO THE CROSS.
- { THE CRUCIFIXION.
- { THE DEPOSITION.
- { THE ENTOMBMENT.

In Cabinet 9, we are once more brought back to Italy and to Florence by No. 369, an example of the highest rarity and interest. The subject represented, in low relief, on this thin plate of Ivory (probably the panel of a casket) is the "Triumph of Death." Two Tuscan oxen, with more than the solemn seriousness of their race, are slowly dragging the four-square tumbril or chariot of death over the prostrate bodies of Prince and simple citizen, matron and maid. The forewheel rests upon the low-lying form of the Pope himself; while the hinder wheel is just passing over the body of a beautiful young girl who has all but reached womanhood. The boldness with which the designer has attacked the most difficult problems of perspective is strikingly characteristic of the early Quattro-cento: some of the violently foreshortened recumbent figures recall the pictures of Uccello and Mantegna.

Leaping over a wide interval of time, which is, however, as nothing to the immeasurable gulf in sentiment and style, we must notice some contributions which exhibit what may perhaps be

called the last flickerings of the true classical fire rekindled by Niccola Pisano four hundred years before. The attractive productions of Duquesnoy of Brussels and his school, exhibiting again that delight in child-life which so prominently marked the early Florentine revival, are well represented in the gallery. It is hardly necessary to dwell upon individual specimens, but attention may be called to No. 293 in Cabinet 7, No. 346 in Cabinet 9, and No. 62 (a cupid) in Cabinet 2; also to No. 54, which exhibits astonishing boldness of design, with great freedom of execution.

In concluding this necessarily superficial sketch, mention may be made of some domestic objects in Cabinet 9, especially the nutmeg graters, Nos. 378, 379, and 355 to 357. The beautiful 16th century Italian comb of open work, with medallion portraits (372), was probably made for domestic use or show; but No. 371, of the same time and country, would appear to be a late specimen of the ecclesiastical ceremonial comb, notwithstanding the pagan character of some of its ornamentation. The principal subjects which are finely carved in relief, are the "Adoration of the Magi," and the "Massacre of the Innocents."

It is hoped that the foregoing remarks may induce those Members of the Club and their friends, who have the necessary leisure, to discover for themselves, and enjoy, the many fine works to which it has not been possible even to allude.

A. H.





CATALOGUE.

On Bracket to left of Cabinet No. 1.

- 1 GROUP.—Bronze. Silenus, with the Infant Bacchus in his arms. From the Antique. Italian. Late 16th or 17th century. (H. 13 inches.)

This reduction would appear to have been made from the Borghese marble discovered in Rome in the 16th century, and now forming one of the principal ornaments of the Sculpture Museum of the Louvre. It differs in some particulars from the version of the subject belonging to the Vatican collection. The original work, of the school of Praxiteles, is believed to have recently come to light in the excavations at Olympia.

Lent by the Rev. Montague Taylor.

CABINET No. 1. (Bronzes.)

- 2 STATUETTE.—Bronze. Hercules. Antique Roman. (H. 8½ inches.)

Right arm raised as if in the act of hurling a javelin; over the left arm, the usual attribute of the lion's skin. From other examples it appears that the third Labour of Hercules, the taking of the stag with golden horns, is here represented.

Lent by the Rev. Montague Taylor.

- 3 STATUETTE.—Bronze. Camillus. (Boy employed as a servant or inferior minister in a temple). Draped figure holding aloft a drinking vessel. Etruscan work. (H. 6 inches.)

Lent by the Rev. Montague Taylor.

- 4 GROUP.—Bronze. Venus and Cupid on bronze pedestal. Dark green patina. Antique Roman. (H. 10 inches.)

Lent by the Rev. Montague Taylor.

- 5 STATUETTE.—Bronze. Camillus. (Temple Attendant). Partly draped figure with chaplet of large leaves round the head, dish or shallow cup in extended right hand. Pale green patina. Etruscan. From Palestrina. (H. 9 inches.)

Lent by the Rev. Montague Taylor.

- 6 UNGUENTARIUM.—Bronze. In the form of a female bust, with handle above. Antique Roman. (H. 5 inches.)

Lent by the Rev. Montague Taylor.

- 7 HANDLE OF A VASE.—Bronze. A warrior seated in a dejected attitude under a tree, to the left; an erect draped female figure on the right. Supposed to represent the Dacian Conquest.

Affixed to a support of Siena marble. Antique Roman. Probably of the time of Trajan. (H. $4\frac{3}{4}$ inches, W. $4\frac{3}{4}$ inches.)

Lent by the Rev. Montague Taylor.

- 8 STATUETTE.—Bronze. Minerva. Right arm extended, presenting a disc or flat cup; left arm raised as if holding a spear. Antique Roman. (H. 9 inches.)

Lent by the Rev. Montague Taylor.

- 9 HAND MIRROR.—Bronze. Engraved with mythological subject. Etruscan work. From Palestrina. (L. $11\frac{1}{4}$ inches, W. 6 inches.)

Lent by the Rev. Montague Taylor.

- 10 STATUETTE.—Bronze. Standing figure of Jupiter, with attributes of thunderbolt and sceptre. Antique bronze pedestal. Græco-Roman work. (H. $7\frac{1}{2}$ inches.)

Lent by the Rev. Montague Taylor.

- 11 ORNAMENT OF A VASE (?).—Bronze. Mask of a Marine Deity. Græco-Roman work. (H. $3\frac{1}{4}$ inches.)

Found at Pompei. Portions damascened with silver; the eye-balls of rubies.

Lent by the Rev. Montague Taylor.

- 12 STATUETTE.—Bronze. Apollo, on antique decorated bronze pedestal. Antique Roman. (H. $8\frac{1}{2}$ inches.)

Undraped figure, wreathed; a quiver on the shoulder. At the back of the thigh is the following punctured inscription, M . PORT . TERT . BEL . AVG. CONCORD.

Lent by the Rev. Montague Taylor.

- 13 STATUETTE.—Bronze. Boy carrying an urn upon his head. Italian. 16th century. (H. $6\frac{1}{2}$ inches.)

Lent by the Rev. Montague Taylor.

- 14 STATUETTE.—Bronze. Apollo. Reduction from the antique statue called the Apollino of the Uffizi, which was brought from Rome to Florence in 1780. Italian. 17th or 18th century. Florentine. (H. $7\frac{3}{4}$ inches.)

Lent by the Rev. Montague Taylor.

- 15 STATUETTE.—Bronze. Cupid discharging an arrow as he flies. Reduction from the antique. (?) On marble pedestal. Italian. 17th or 18th century. Florentine. (H. $4\frac{1}{2}$ inches.)

Lent by the Rev. Montague Taylor.

- 16 STATUETTE.—Bronze. Mercury. Reduction from the marble formerly called the Antinous of the Vatican, now in the Cortile di Belvedere. Italian. 17th century. Florentine. (H. 8 inches.)

Lent by the Rev. Montague Taylor.

- 17 STATUETTE.—Bronze. Figure of Ceres. Reduction from the antique. Original in the Vatican. Italian. 17th century. Florentine. (H. $6\frac{3}{4}$ inches.)

Lent by the Rev. Montague Taylor.

- 18 STATUETTE.—Bronze. The Venus dei Medici. Reduction from the original marble, which was found at Tivoli, in the Villa of Hadrian, and removed to Florence about 1677. Italian. Late 17th or early 18th century. Florentine. (H. $8\frac{1}{2}$ inches.)

Lent by the Rev. Montague Taylor.

- 19 STATUETTE.—Bronze. Seated figure of boy extracting a thorn from his foot. Reduction from the antique. Italian. Late 17th or early 18th century. Florentine. (H. 6 inches.)

Antique copies of the original Greek statue are in the Capitoline Museum in Rome and also in the Uffizi. The present literal reproduction of one of those copies should be compared with the inkstand, No. 177, Cabinet No. 5, a work of earlier date, where the action of the figure is reversed and slightly altered.

Lent by the Rev. Montague Taylor.

- 20 STATUETTE.—Bronze. An athlete holding a vase. Reduction from the antique. Original marble in the Uffizi. Italian. 17th century. Florentine. (H. $11\frac{1}{2}$ inches.)

Lent by the Rev. Montague Taylor.

- 21 STATUETTE.—Bronze. Crouching Venus. (Venus accroupie.) From the antique. This reduction appears to have been made from the marble now in the Vatican, and not from that in the Uffizi collection. Italian. 17th century. Florentine. (H. $6\frac{1}{2}$ inches.)

Lent by the Rev. Montague Taylor.

- 22 STATUETTE.—Bronze. Discobolus. Reduction from the antique. The finest copy of the statue is in the Vatican. The lost original work has been conjecturally attributed to NAUKYDES. 17th or 18th century. Italian. (H. $9\frac{1}{2}$ inches.)

Lent by the Rev. Montague Taylor.

- 23 FIGURE.—Bronze. Tumbler. From a statuette in the Collegio Romano. Italian. 17th or 18th century. (H. $11\frac{3}{4}$ inches.)

Lent by the Rev. Montague Taylor.

- 24 STATUETTE.—Bronze. Highly finished figure of Hercules, on rosso antico pedestal. Club over right shoulder and lion skin on left arm. Italian. Late 16th century. Florentine. (H. $5\frac{3}{4}$ inches.)

Lent by the Rev. Montague Taylor.

- 25 STATUETTE.—Ebony. Negro boy. Right arm raised, left arm resting on his side. He wears a neck chain and armlets of silver gilt inlaid with gems. Italian. 16th century. Venetian. (H. $7\frac{3}{4}$ inches.)

Lent by the Rev. Montague Taylor.

- 26 GROUP.—Bronze. Female satyr, seated, with young male satyr by her side. Probably designed for an inkstand. Compare No. 173 in Cabinet No. 5. Italian. Middle of the 16th century. (H. $6\frac{3}{4}$ inches.)

Lent by the Rev. Montague Taylor.

- 27 STATUETTE.—Bronze. Paris. Reduction from the antique. Italian. 17th century (?). Florentine. (H. $9\frac{1}{2}$ inches.)

Lent by the Rev. Montague Taylor.

- 28 STATUETTE.—Bronze gilt. Undraped female figure, bearing a small vase in the left hand. On marble pedestal. German. 16th century.
A small loop is inserted in the back of this figure, which has probably formed part of the decoration of a cabinet. (H. $7\frac{3}{4}$ inches.)

Lent by the Rev. Montague Taylor.

- 29 STATUETTE.—Bronze. Jester dancing. German. 16th century. (H. $9\frac{1}{2}$ inches.)

Lent by the Rev. Montague Taylor.

- 30 STATUETTE.—Bronze. Grotesque figure of a satyr striding forward, right arm extended. The face turned upwards, with a leering expression. On African marble pedestal. Italian. 16th century. (H. 8 inches.)

Lent by the Rev. Montague Taylor.

- 31 STATUETTE.—Bronze. The Gladiator of Agasias. Reduction from the antique. The original marble, formerly in the Borghese Palace, is now in the Museum of Sculpture in the Louvre. Italian. 17th century Florentine. (H. $9\frac{1}{4}$ inches.)

A very fine copy of the famous Borghese statue, larger and of earlier date than the present example, is contributed by Lord Elcho, and will be found on the top of Cabinet No. 8. See also another version (No. 329) on the Lower Shelf in the same Cabinet.

Lent by the Rev. Montague Taylor.

- 32 STATUETTE.—Bronze. The Infant Hercules strangling the serpents. From the antique. Italian. 16th century. (H. 9 inches.)

This vigorous work differs greatly from the Græco-Roman bronze at Naples. It is in fact a translation into the art language of the cinque-cento, rather than a mere reproduction of a classical original. Another contemporary example, exhibited by Mr. Fisher, will be found (No. 316) in Cabinet No. 8.

Lent by the Rev. Montague Taylor.

- 33 STATUETTE.—Bronze. Standing figure of satyr, in the act of pouring wine from a jug into a shell, which he holds in his left hand. Late 16th century. (H. 11 inches.)

Lent by the Rev. Montague Taylor.

- 34 STATUETTE.—Bronze. Triton, or Sea Monster. Arms raised, as if in imprecation. Italian. Late 17th century. School of Bernini (?). (H. 9 inches.)

Lent by the Rev. Montague Taylor.

- 35 STATUETTE.—Bronze. The Antinous of the Capitoline Museum. Reduction from the antique. (A solid casting.) Italian. 17th century. (H. 11¾ inches.)

Lent by the Rev. Montague Taylor.

-
- 36 INKSTAND.—Bronze. A triangular vase on lion feet. The cover surmounted by a figure of Cupid, seated. Italian. 16th century. (H. 8¼ inches.)

Lent by Mr. Drury Fortnum.

- 37 GROUP.—Bronze. Venus and Cupid. (H. 5 inches.)

Lent by Mr. Drury Fortnum.

- 38 STATUETTE.—Bronze. Adam. (?) Italian. 16th century. (H. $6\frac{3}{4}$ inches.)

Lent by Mr. Drury Fortnum.

- 39 GROUP.—Bronze. The Pietà of Michael Angelo. Italian. Late 16th or early 17th century. Florentine, or possibly the work of ANNIBALE FONTANA. (H. $5\frac{1}{2}$ inches, W. $4\frac{1}{4}$ inches).

Lent by Mr. Drury Fortnum.

- 40 STATUETTE.—Bronze. Male figure in chain armour. Ulysses. (?) (H. $6\frac{3}{4}$ inches).

Attributed to ADRIAN FRIES, or VRIES. Circa 1600.

Lent by Mr. Drury Fortnum.

- 41 SALTCELLAR.—Bronze, gilt. A triton, riding on a tortoise and blowing a conch shell, supports a scollop on his shoulder. Venetian. 16th century. (H. $5\frac{1}{2}$ inches).

Lent by Mr. Drury Fortnum.

- 42 CANDLESTICK.—Bronze. A nude boy, or amorino, seated and holding a leafy cornucopia in each hand. Italian. 16th century. (H. $6\frac{1}{2}$ inches, W. $5\frac{1}{2}$ inches).

Lent by Mr. Drury Fortnum.

- 43 SALTCELLAR.—Bronze. A turtle ridden by a triton; he holds a conch shell on his head, another on his fish-like lower limb. Italian. Probably Roman, in the manner of BERNINI. 17th century. (H. $6\frac{1}{4}$ inches, W. $5\frac{3}{8}$ inches.)

Lent by Mr. Drury Fortnum.

- 44 INKSTAND.—Bronze. A square base, containing divisions for ink, pens, &c., with scroll mask feet at the angles. On the flat cover, a female figure, holding a tablet, is seated on a pedestal. Italian. 17th century. (H. $8\frac{1}{8}$ inches, W. $8\frac{1}{2}$ inches).

Lent by Mr. Drury Fortnum.

On the Top of Cabinet No. 1.

- 45 STATUETTE.—Bronze. Copy of the antique Faun in the Tribuna of the Uffizi. (H. 11 inches.)

Lent by Mr. Alfred Morrison.

- 46 VASE.—Bronze. Oviform. The body and foot of hammered work engraved with cartouche ornament. The handle in the shape of a rampant lion; the nozzle or spout formed by a horned mask with a dragon issuing from its mouth. Late 16th century. Venetian. (H. 18 inches, dia. 12 inches.)

Lent by Mrs. Ford.

- 47 STATUETTE.—Bronze. Copy of the antique Faun in the Tribuna of the Uffizi. (H. $10\frac{1}{2}$ inches.)

Lent by the Hon. Rowland Winn.

On Bracket to right of Cabinet No. 1.

- 48 FIGURE.—Bronze. Bacchus, from the antique. 16th or 17th century. Florentine. (H. $15\frac{1}{2}$ inches.)

Lent by the Rev. Montague Taylor.

On Pedestal to the left of Cabinet No. 2.

- 49 VASE.—Bronze. Of oval form, supported by four Tritons. The handles are formed of two Tritons blowing conchs. The sides of the Vase embellished with a Greek sea fight in alto relievo. (H. $19\frac{1}{2}$ inches, circ. $81\frac{1}{2}$ inches.)

Lent by Sir William Drake.

CABINET No. 2. (Ivories.)

- 50 STATUETTE.—The Flagellation. (H. $7\frac{1}{2}$ inches.)

Lent by Sir Julian Goldsmid, Bt., M.P.

- 51 TANKARD.—Mounted in silver gilt. Bacchanalian figures. FIAMINGO. 17th century. (H. $12\frac{1}{2}$ inches.)

Lent by Mr. Alfred Morrison.

- 52 FRAME.—Containing two musicians.

Lent by Mr. John Samuel.

- 53 TWO GROUPS.—Boys holding garlands of flowers, seated on trunks of trees. 17th century.

Lent by Mr. John Malcolm, of Poltalloch.

- 54 TANKARD.—Satyr. Boys and lion. FIAMINGO. 17th century. (H. 9 inches.)

Lent by Mr. John Malcolm, of Poltalloch.

- 55 FRAME.—With five plaques ; musical subjects.
Lent by Mr. John Samuel.
- 56 TWO FRAMES.—Containing portraits of Henri IV. and Marie Antoinette.
Lent by Mr. G. B. C. Levenson.
- 57 VASE.—Floral decoration. (H. 12 inches.)
Lent by Rev. J. C. Jackson.
- 58 NEEDLE-CASE.—Subjects from Old Testament. Venetian work.
Lent by Mr. Vaughan.
- 59 PLAQUE.—Adoration of the Magi.
Lent by Mr. W. Salting.
- 60 STATUETTE.—A brigand. (H. $7\frac{1}{2}$ inches.)
Lent by Rev. Montague Taylor.
- 61 STATUETTE.—St. James of Compostella. (H. 10 inches.)
Lent by Rev. J. C. Jackson.
- 62 FIGURE OF BOY, reclining. School of Bernini. 17th century. (H. 9 inches.)
Lent by Mr. Vaughan.
- 63 TWO FIGURES of Banditti. In frames.
Lent by Mr. G. B. C. Levenson.

- 64 TWO SALT-CELLARS. Each supported by three allegorical figures. By FIAMINGO. 17th century. (H. $6\frac{1}{2}$ inches.)

From the Collection of the late Mr. George Field.

- 65 STATUETTE.—Amorino guiding a dolphin. FIAMINGO. 17th century. (H. $5\frac{1}{2}$ inches.)

From the Collection of the late Mr. George Field.

- 66 TANKARD.—Mounted in silver gilt. Subject, Diana and Actæon. Two amorini on lid. 17th century. (H. 12 inches.)

Lent by Viscountess Strangford.

- 67 SLEEPING BOY.—FIAMINGO. 17th century. (H. 7 inches.)

From the Collection of the late Mr. George Field.

- 68 STATUETTES.—A pair of undraped male and female figures. German. (H. 11 inches.)

Lent by Mr. T. F. Shattock.

- 69 PLAQUE.—In frame. Descent from the Cross. German. From the Wynn Ellis collection.

Lent by Mr. W. Salting.

- 70 BUST of LOCKE. (H. 8 inches.)

Lent by Mr. Alfred Morrison.

71 TWO STATUETTES.—Jupiter and Juno. (H. 8 inches.)

Lent by Mr. G. B. C. Levenson.

72 TANKARD.—Silver mounted. Equestrian figures. Hunting subject.

Lent by Mr. G. B. C. Levenson.

73 BUST of RIGAUD. By LE MARCHAND.

Lent by Mr. Alfred Morrison.

74 CASKET.—Italian. Panelled sides, with figures in relief.

Lent by Mr. George P. Boyce.

On the Top of Cabinet No. 2.

75 STATUETTE.—Bronze. Figure of a bearded warrior with Greek helmet. Right arm and half of lower limbs wanting. Antique. Green patina. (H. 10 inches.)

Lent by Mr. Bowyer.

76 FIGURE.—Bronze. Fully draped statue of "Temperance," with the following inscription on the base:—"TEMPERATIS HOMINIBUS LEX DEVS." Flemish. 17th century. (H. 22 inches.)

Lent by Sir Julian Goldsmid, Bt., M.P.

- 77 STATUETTE.—Bronze. Male torso. Italian. Late 16th century. (H. 9 inches.)

Lent by Mr. Seymour Haden.

On Pedestal to right of Cabinet No. 2.

- 78 STATUE.—Bronze. David. He is represented as in the act of striding forward ; grasping the sling in his right hand, he turns his head as if to measure his antagonist. The left hand, which is hollowed as if holding the stone, is thrown forward to balance the advancing right leg ; a strap passes over the right shoulder to the left side.

This work has been supposed to be the long lost bronze ordered of Michel Angelo. by the Florentine Signoria, for a present to the Maréchal de Gié, and ultimately completed by Benedetto de Rovezzano. (H. 36 inches.)

Lent by Mr. G. Salting.

On Brackets above Mantelshelf.

- 79 BUST.—Bronze. Life-sized head of a young girl bending forward, with face turned to the left, the mouth half open. The hair, which is partly braided, is gathered in a knot above the forehead. A strap or ribbon passes over the left shoulder and confines some gathered drapery on the breast. Florentine. Early 16th century. (H. 14 inches.)

Lent by the Duke of Westminster.

- 80 BUST.**—Bronze. Head of one of Niobe's children, copied from the antique; life-size, on green-mottled imitation marble stand. The famous Niobe group was discovered in Rome. These marbles were acquired by the Medici family in 1583, and placed in the Villa Medici; they were removed to the Uffizi in 1779. Italian. Late 16th or early 17th century. (H. 14 inches.)

Lent by Mr. Fisher.

On Mantelshelf.

- 81 CANDLESTICKS.**—Bronze Pricket. Ornamented with foliage, figures, & masks, &c. 16th or early 17th century. (H. 12½ inches.)

87

From the collection of the late Mr. George Field.

- 82 FIGURES.**—Bronze. Pair of Sphynxes of fantastic form, the wings meeting & behind the head and terminating in an ornamental scroll. Large leaves project outward from below the neck and partly cover the breasts.

86

These figures, which are seated on oblong stands, decorated with masks and garlands, and supported on lions claws, are repliche of the sphynxes at the base of the famous paschal candlestick made by RICCIO for the Church of St. Anthony in Padua. See the inkstand No. 174 (in Cabinet No. 5), attributed to this master. North Italian. 16th century. (H. 19 inches.)

Lent by Mr. G. Salting.

- 83 THREE FRAMES OF IVORY PLAQUES.** 14th century.

to

- 85** Memorandum on back of centre plaque:— "Sculptés et découpés à jour se detachant sur un fonds de Velours noir. Ces bas reliefs sculptés sur quatre plaques d'ivoire de même dimension, forment une suite de sujets au nombre de quatre dans chaque plaque, tous tirés de la Vie du Christ."

The two smaller are Gothic book covers, each containing six compartments.

Formerly in the Debruges collection.

From the collection of the late Mr. George Field.

On low Stands at each side of Fireplace.

- 88** STATUETTES.—A pair of Italian Bronze Statuettes representing “Ceres”
 & and “Minerva.” Originally forming terminal figures to Andirons. Italian.
89 17th century. (H. 23 inches.) On rosso-antico bases.

Lent by Sir William Drake.

On Wall to left of Cabinet No. 3.

- 90** BAS RELIEF.—Bronze. Elijah ascending in the fiery chariot. North
 Italian. (Padua ?). 15th or early 16th century. (D. $9\frac{1}{4}$ inches.)

Lent by Mr. Drury Fortnum.

- 91** BAS RELIEF.—Bronze. The triumph of Ariadne. A replica (of the time)
 of the panel in the bronze base at the Uffizi, which has been ascribed to
 LORENZO Ghiberti and to DESIDERIO, but is believed (by Gaye) to be
 by VITTORIO Ghiberti. (“Perkins’ Tus. S.,” i., p. 136.) It is figured
 in the “Gal. de Florence et du Palais Pitti,” vol. i. Italian. (Florentine.)
 15th century. ($11\frac{3}{8}$ by 15 inches.)

Lent by Mr. Drury Fortnum.

- 92** STATUETTE.—The Centaur ridden, bound by Cupid ; after the antique in
 the Capitol, Rome. Ascribed to GIOVAN, BOLOGNA. The Cupid (of
 silver) to GIOV. DUGHÉ. By an old inscription on the base we read :
 “Gioanni da Bologna Fece il Centauro” — “Gioanni Dughé Fece
 l'amore.” Italian. 16th century ; the Cupid 17th century. (H. 16 inches.)

Lent by Mr. Drury Fortnum.

CABINET No. 3. (Ivories.)

93 PLAQUE.—Part of Casket, or book cover. 12th century.

Lent by Mr. Philip C. Hardwick

94 CEREMONIAL COMB.—French. 15th century.

Lent by Mr. Philip C. Hardwick.

95 PLAQUE.—Part of casket, or book cover. Late 14th century.

Lent by Mr. Philip C. Hardwick.

96 LEAF OF DIPTYCH. Early 13th century.

Lent by Mr. Philip C. Hardwick.

97 LEAF OF DIPTYCH. Early 13th century. French.

Lent by Mr. Philip C. Hardwick.

98 DIPTYCH. French.

Lent by Mr. Philip C. Hardwick.

99 CRUCIFIX.—Boxwood. Nuremburg (?). Late 16th century.

Lent by Mr. Philip C. Hardwick.

100 FIGURE OF THE VIRGIN.—Signed Bianchi, 1507. Italian.

Lent by Mr. Philip C. Hardwick.

101 CASKET.—Early 14th century.

Lent by Mr. Philip C. Hardwick.

102 STATUETTE.—Flagellation. 17th century.

Lent by Mr. Philip C. Hardwick

103 PLAQUE.—Amorini leading a lioness.

Lent by Mr. Philip C. Hardwick.

104 OVAL DISH.—Italian. 16th century. Mythological subjects.

Lent by Mr. Philip C. Hardwick.

105 PLAQUE.—Head of Inigo Jones.

Lent by Mr. Philip C. Hardwick.

106 HANDLE of walking-stick. French. 18th century.

Lent by Mr. Philip C. Hardwick.

107 PANEL OF CABINET.—Italian. 18th century.

Lent by Mr. Philip C. Hardwick.

- 108 BOX.—Oval. Neptune and Amphitrite.

Lent by Mr. Philip C. Hardwick.

- 109 PLAQUE.—David with Goliath's head. Italian.

Lent by Mr. Philip C. Hardwick.

- 110 PLAQUE.—Oblong. Mars, Venus, and Cupid. Italian. Late 17th century.

Lent by Mr. Philip C. Hardwick.

- 111 PLAQUE.—Adam and Eve. German work. Middle 16th century.

Lent by Mr. Philip C. Hardwick.

- 112 STATUETTE.—Prometheus. Italian. 13th century.

Lent by Mr. Philip C. Hardwick.

- 113 CAST from Ivory, by FIAMINGO, of a Bacchanalian subject. The original is at Madrid.

Lent by Mr. Alfred Morrison.

- 114 PLAQUE.—Ivory. French.

Lent by Mr. Alfred Morrison.

On the Top of Cabinet No. 3.

- 115 GROUPS.—Bronze. Allegorical subjects. Male and female figures in half-flying attitudes.

Lent by Mr. T. F. Shattock.

- 116 FIGURE.—Bronze. Fully draped statue of "Prudence," with the following inscription on the base: "ESTOTE PRVDENTES SICVT SERPENTES." Flemish. 17th century. (H. 19 inches.)

Lent by Sir Julian Goldsmid, Bt., M.P.

- 117 See 115 (above).

On Table between Cabinets Nos. 3 and 4.

- 118 STATUETTE.—Ivory group of the Massacre of the Innocents. Italian. 16th century. (H. 13 inches.)

Lent by Mr. E. Joseph.

CABINET No. 4. (Bronzes.)

- 119 STATUETTE.—Bronze. A winged figure with helmet; quiver on right shoulder, a fish in the left hand, on giallo antico pedestal. Antique Roman. (H. 6 inches.)

Lent by Mr. Francis Cook.

- 120 STATUETTE.—Bronze. Seated figure of an emaciated youth, the eyes of silver; probably a votive offering. Antique Greek. (H. $3\frac{3}{4}$ inches.)

Lent by Mr. Francis Cook.

- 121 STATUETTE.—Bronze. Draped figure of a boy or young girl. Antique. (H. $2\frac{3}{4}$ inches.)

Lent by Mr. J. C. Robinson.

- 122 STATUETTE.—Bronze. Silvanus. Probably a reproduction from the antique. Italian. 16th. century. (H. $3\frac{1}{2}$ inches.)

Lent by Mr. J. C. Robinson.

- 123 STATUETTE.—Bronze. Athene, of archaistic style. Antique Greek. (H. 7 inches.)

Lent by Mr. Francis Cook.

- 124 STATUETTE.—Bronze. Highly finished male bearded figure, right arm extended, left bent at elbow. No attributes. On marble stand with ormolu garland at base. Italian. 17th century (?). Florentine. (H. 5 inches.)

Lent by Mr. Bowyer.

- 125 GROUP.—Bronze. Laocoon. An interesting variation from the antique design. Father and sons are here represented as seated or reclining on a long wall of rock. One of the children, in an agony of pain, has thrown himself head downwards across his father's knee, and the other son, paralleling the action of the father, turns up his face appealingly to the outraged god. Italian. 16th century. (H. $3\frac{1}{2}$ inches.)

Lent by Mr. J. C. Robinson.

- 126 STATUETTE.—Bronze. Reduction from or model for the figure of Fortune surmounting the Dogana at Venice. Italian. (Venetian.) (H. $4\frac{1}{2}$ inches.)

Lent by Mr. E. Cheney.

- 126^{*} STATUETTE.—Bronze. Reduction from the antique marble, known as the Mercury or Antinous of the Vatican. (See also No. 16, in Cabinet 1.) (H. $7\frac{1}{2}$ inches.)

Lent by Mr. Bowyer.

- 127 STATUETTE.—Bronze. Undraped male figure, striding forward and drawing a sword. 16th century. Florentine. (H. $8\frac{1}{4}$ inches.)

Lent by Mr. Vaughan.

- 128 FIGURE.—Bronze. Horse ; trotting action. French. 18th century. (H. $5\frac{3}{4}$ inches.)

Lent by Mr. G. Salting.

- 129 STATUETTE.—Bronze. Figure in antique armour. Left arm raised, right extended. Copy from the antique. Italian (?) (H. 10 inches.)

Lent by Mr. Seymour Haden.

- 130 INKSTAND.—Bronze, partially gilt. Kneeling figure of satyr. The right arm raised, holding a shell ; the left resting on a vase (the receptacle for the ink). (H. 7 inches.)

Lent by Mr. Bowyer.

- 131 STATUETTE.—Bronze. Venus, after JOHN OF BOLOGNA. (See also Nos. 138, 148, and 180, from all of which it differs in the action of the left arm, and in having the left foot supported on a vase). Italian. (H. $6\frac{1}{4}$ inches.)

Lent by Mr. E. Cheney.

- 132 CASKET.—Steel. Of rectangular form, with raised cover, having a higher stage, surmounted by a crown, and decorated at the angles with cornucopiæ. The sides of the casket divided into panels, and ornamented with rams-heads, scroll-work, and hanging flowers in relief. In the centre of the two front panels are figures of Minerva and Mars in alto relievo. Formerly belonged to the Medici family. From the Soulages collection. (H. $10\frac{1}{4}$ inches, W. $7\frac{1}{2}$ inches.) Early 16th century. Florentine.

Lent by Mr. John Malcolm, of Poltalloch.

- 133 STATUETTE.—Bronze. Venus, after John of Bologna. Compare Nos. 131, 138, 148 and 180, from which the present example differs in the action of the left hand. Late 16th century. Florentine. (H. 6 inches.)

Lent by Mr. George P. Boyce.

- 134 GROUP.—Bronze. Woman carried off by a hippocentaur. (Nessus and Dejanira.) 16th or 17th century. Florentine. (H. $10\frac{1}{2}$ inches.)

Lent by Sir William Drake.

- 135 JUG.—Bronze. Oinochoe form. Plain sides, high-arched handle. Antique Greek. (H. $4\frac{1}{2}$ inches.)

Lent by Mr. Vaughan.

- 136 STATUETTE.—Bronze. Bacchus, vine-crowned; a goat-skin across the shoulder. Hanging from the right hand, which rests upon the top of the head, is a bunch of grapes; a similar bunch is in the pendent left arm, and a dog with raised paw endeavours to reach it. Late 16th century. Florentine. (H. 9 inches.)

Lent by Mr. Bowyer.

- 137 STATUETTE.—Bronze. Mercury, (?) playing on a flute ; winged helmet on his head ; long, hanging drapery from left arm to the base of the figure. Late 16th or 17th century. Florentine. (H. $9\frac{1}{4}$ inches.)

Lent by Mr. Bowyer.

- 138 STATUETTE.—Bronze. Venus, after JOHN OF BOLOGNA. See Nos. 131, 148, and 180. Late 16th or 17th century. Florentine. (H. $10\frac{1}{2}$ inches.)

Lent by Mr. Bowyer.

- 139 GROUP.—Bronze. Hercules tearing open the jaws of the Nemean lion. On a convex base, upon which lie the club and bow of the hero. Italian. 15th century. (H. $7\frac{1}{2}$ inches.)

Lent by Mr. G. Salting.

- 140 STATUETTE.—Bronze. Boy in startled attitude. 16th or 17th century. Florentine. (H. $7\frac{1}{2}$ inches.)

Lent by Mr. Butler.

- 141 CASKET.—Bronze. Oblong in shape, with figures and ornamentation in relief. On the cover is the head of Medusa surrounded by a garland, with winged genii as supporters. On the front and back panels a bust in high relief, with cornucopiæ, supported on each side by a centaur carrying off a woman. Italian. 15th or early 16th century. The original design ascribed to DONATELLO. (H. $3\frac{1}{2}$ inches, L. $8\frac{1}{4}$ inches, D. $4\frac{1}{2}$ inches.)

Lent by Mr. E. Cheney.

- 142 GROUP.—Bronze. Bacchanalian boys ; one supporting the other aloft on his arm. On high marble stand. Italian. 16th or 17th century. (H. $7\frac{1}{2}$ inches.)

Lent by Sir William Drake.

- 143 INKSTAND.—Bronze. Head crowned with laurel; upturned face. The open mouth serves for the introduction of the pen. 16th century. Florentine. (H. $4\frac{1}{4}$ inches.)

Lent by Mr. Falcke.

- 144 CRUCIFIX (figure for).—Bronze. The body divided longitudinally, probably to form a receptacle for a relic. Italian. 17th century. (H. 5 inches.)

Lent by Mr. Bowyer.

- 145 STATUETTE.—Bronze. Phryne (?). Undraped figure, with hands raised to conceal the face; elbows extended. On yellow marble stand. 16th century. (H. $7\frac{1}{2}$ inches.)

Lent by Mr. Bowyer.

- 146 INKSTAND.—Bronze. Supported on a tripod formed of goats' legs and satyrs' heads. The bowl decorated with garlands and masks in relief. Italian. 16th century. (H. 7 inches.)

From the collection of the late Mr. George Field.

- 147 STATUETTE.—Bronze. Undraped helmeted figure, advancing with left arm thrown forward and right swung back. Italian. 16th century. (H. 10 inches.)

Lent by Mr. Falcke.

- 148 STATUETTE.—Bronze. Venus, after JOHN OF BOLOGNA. (See Nos. 131, 138, and 180.) Late 16th or 17th century. Florentine. (H. $9\frac{1}{2}$ inches.)

Lent by Mr. Julian Marshall.

- 149 STATUETTES.—Bronze. The prisoners for the tomb of Julius II. The
& original marbles of Michel Angelo are now in the Louvre. (H. 8 inches.)
150

Lent by Mr. Falcke.

- 151 STATUETTE.—Bronze. Undraped female dancer. On lapis lazuli stand.
(H. 6 inches.)

Lent by Mr. Bowyer.

On the Top of Cabinet No. 4.

- 152 STATUETTE.—Bronze. A dancing boy. Attributed to JOHN OF BOLOGNA.
(See No. 154, a plaster cast of a somewhat similar figure in the Bargello,
Florence.) (H. 7 inches.)

Lent by Mr. G. Salting

- 153 STATUETTE.—Bronze. Mercury, after JOHN OF BOLOGNA. Italian.
17th or 18th century. (H. 12 inches.)

Lent by Mr. C. Wigram.

- 154 CAST.—Plaster, bronzed. Statuette in the Bargello, Florence. Exhibited
for comparison with No. 152. (H. 7 inches.)

Lent by Mr. G. Salting.

On Wall to left of Cabinet No. 5.

- 155 MEDALLION.—Bronze. Portrait of Pierre Jeannin, celebrated French
Statesman, b. 1540, d. 1622. (D. 7 inches.)
By DUPRÉ; signed.

Lent by Mr. Bowyer.

On Stand to left of Cabinet No. 5.

- 156 GROUP.—Bronze. Apollo and Marsyas. The following inscription on the base of the bronze: "Donné par Cosme III. de Medicis Grand Duc de Toscane a M. Rigaud en 1716." Italian or French (?). Early 18th century. (H. 24 inches.)

Lent by Mr. J. E. Taylor.

CABINET No. 5. (Bronzes.)

- 157 STATUETTE.—Bronze. A Male Prisoner. 17th century. Florentine. (H. 5 inches.)

Lent by Mr. Drury Fortnum.

- 158 INKSTAND.—Bronze. Orlando pulling the monster from the deep (?). 16th century. Florentine. (H. $5\frac{5}{8}$ inches, l. $5\frac{3}{4}$ inches.)

For many years belonging to the Passerini family in Florence, by whom it had always been regarded as a work of CELLINI.

Lent by Mr. Drury Fortnum.

- 159 STATUETTE.—Bronze. Hercules. North Italian. 15th or 16th century. (H. $9\frac{5}{8}$ inches.)

Similar to the Hercules on the Porta della Stanga of Cremona (now in the Louvre) and to Sir R. Wallace's box-wood figure, on the base of which is inscribed OPVS . FRANCISCI . AVRIFICIS. (Franciscus a Sta : Agata of Padua.)

Lent by Mr. Drury Fortnum.

160 GROUP.—Bronze. Latona and Children (?). Italian. 16th century.
(H. 5 inches, W. 4 inches, L. $8\frac{1}{2}$ inches.)

Attributed to GULIELMO DELLA PORTA. Perhaps a study for one of the figures (Abundance ?) for the tomb of Paul III., now in S. Peter's.

Lent by Mr. Drury Fortnum.

161 STATUETTE.—Bronze. S. John the Evangelist. Italian. 15th century.
(H. $5\frac{5}{8}$ inches.)

Ascribed to LO. Ghiberti. This statuette and the companion figure (No. 163) were probably at the base of a crucifix.

Lent by Mr. Drury Fortnum.

162 LAMP.—Bronze. Boat-shaped, with two burners, on a baluster stem, supported on triple claw-foot. The cover surmounted by a nude boy holding a sword and supporting a shield. Italian. 16th century. Florentine. (H. $12\frac{1}{2}$ inches.)

Lent by Mr. Drury Fortnum.

163 STATUETTE.—Bronze. The Virgin Mary. Italian. (H. $5\frac{5}{8}$ inches.)

Ascribed to LO. Ghiberti. (See also companion figure, No. 161.)

Lent by Mr. Drury Fortnum.

164 INKSTAND.—Bronze. A naked female standing at the side of an oviform vase. A skull and sword on the ground, and a round shield. (H. $7\frac{5}{8}$ inches.)

On a label is the inscription in relief: VITAM . NON . MORTEM . RECOGITA, and the initial letters P. V., between which is the emblem, two fish impaled. Beneath the base is engraved the date 1525, and the emblem a cross, terminated as a hook. By PETER VISCHER.

Lent by Mr. Drury Fortnum.

- 165 STATUETTE.—Bronze. Venus. Holding a wreath. Antique Greek.
(H. $13\frac{1}{8}$ inches.)

Found near Mogla, in Asia Minor, in the neighbourhood of the ancient Stratonice, in Caria, in 1841. Attributed by the late Prof. Westmacott to the School of Praxiteles, who worked in Caria.

Lent by Mr. Drury Fortnum.

- 166 INKSTAND.—Bronze. A naked female standing at the side of a vase, of quadrate and angular form, a skull beneath her feet, helmet on head; a shield rests against the vase, a sceptre lies beneath. On a label is the inscription in relief VITAM . NON . MORTEM . RECOGITA. (H. $6\frac{1}{2}$ inches.)

Among the ornaments in relief on the vase, the emblem of two fish impaled occurs on each side. By PETER VISCHER.

These inkstands (Nos. 165 and 166) are figured and described in Dr. Lübke's folio book on Peter Vischer and his works. (Peter Vischer's Werke, fol: Nürnberg, 1878.)

Lent by Mr. Drury Fortnum.

- 167 STATUETTE.—Bronze. A female prisoner. Italian. 17th century.
Florentine. (H. $4\frac{7}{8}$ inches.)

Lent by Mr. Drury Fortnum.

- 168 STATUETTE.—Bronze. S. John the Baptist. Italian. 15th century. Conjecturally ascribed to DONATELLO. (H. $10\frac{3}{8}$ inches.)

Lent by Mr. Drury Fortnum.

- 169 CANDLESTICK.—Bronze. Wide circular base, ornamented with masks and wreaths in a cavetto, and with strapwork on the upper face, all in relief and between leafage mouldings. The stem is also decorated with acanthus, masks, hanging flowers, &c., executed in the wax with the greatest care and boldness of modelling. Italian. 15th century.
Florentine. (H. $11\frac{7}{8}$ inches, d. $8\frac{1}{8}$ inches.)

Perhaps by POLLAIUOLO.

Lent by Mr. Drury Fortnum.

- 170 STATUETTE.**—Bronze. Venus. North Italian. 15th or early 16th century. In the manner of JO. FRANCA. (H. $10\frac{1}{2}$ inches.)

Lent by Mr. Drury Fortnum.

- 171 SALTCELLAR.**—Bronze gilt. Three marine horses, on a richly ornamented triangular base, support three silver shells for the salt. A figure of Neptune surmounts. Venetian. 16th century. (H. $14\frac{1}{4}$ inches.)

Lent by Mr. Drury Fortnum.

- 172 SALTCELLAR.**—Bronze. A kneeling, nude, male figure, supporting a clam shell on his shoulder. Florentine. 16th century. (H. $8\frac{3}{8}$ inches.)

The artist's model, from which others were cast. Two of such are in the South Kensington Museum. See also No. 182 in the present collection.

Lent by Mr. Drury Fortnum.

- 173 INKSTAND.**—Bronze. The lower part, supported on a lion-footed triangular base, is composed of three winged female creatures, sphynxes or harpies, tied together by the wings, and supporting a moulded circular holder for the glass ink vessel. The cover is surmounted by a group—a satyr seated and tied, a nymph and a Cupid stand at his sides, she offers him fruit; a child is at his feet lying among flowers. Italian. 16th century, about 1530. (H. 14 inches.)

Formerly in the Bernal and Uzielli collections.

Lent by Mr. Drury Fortnum.

- 174 INKSTAND.**—Bronze. A seated Pan holding a vase. Attributed to ANDREA BRIOSCO, known as RICCIO of Padua. Italian. 15th or early 16th century. (H. $7\frac{1}{2}$ inches, L. $8\frac{1}{4}$ inches.)

Lent by Mr. Drury Fortnum.

- 175 CANDLESTICK.—Bronze. A circular base, on four moulded feet, divided into a concave and a convex stage, each enriched with arabesque foliation in relief, vine and oak leaves, &c. The pedestal, with central knob and vase-shaped nozzle, is also so enriched. Italian. 15th century. Circa 1480. (H. $8\frac{7}{8}$ inches, d. 8 inches.)

Attributed to POLLAIUOLO.

The ornamentation corresponds in character with that on the doors of the shrine enclosing S. Peter's chains in S. Pietro in Vincoli at Rome.

Lent by Mr. Drury Fortnum.

- 176 STATUETTE.—Bronze. Apollo, or perhaps Castor or Pollux; on triangular pedestal. North Italian. 15th or 16th century. (H. $7\frac{1}{2}$ inches.)

The pedestal has been ascribed to DONATELLO. Two figures, nearly similar to those upon it, are on the Porta Della Stanga.

(*Vide Gazette des Beaux Arts*, xiii. p. 313, &c.)

Lent by Mr. Drury Fortnum.

- 177 INKSTAND.—Bronze. A youth drawing a thorn from his foot; after the antique statue in the Capitoline Museum, but reversed in pose and varied in details. A shell, for the ink, at his feet. The hollow tree trunk on which he sits is a pen receptacle. Italian. 16th century. (H. $7\frac{3}{4}$ inches, L. $5\frac{1}{2}$ inches.)

Lent by Mr. Drury Fortnum.

- 178 INKSTAND.—Bronze. A base, in two stages, with boy satyrs at the angles, and surmounted by the figure of a female satyr holding a baby, which she is about to bathe in the tub beneath. Italian. Probably Roman. Late 16th or early 17th century. (H. $9\frac{1}{4}$ inches, L. 9 inches.)

Lent by Mr. Drury Fortnum.

- 179 CANDLESTICKS.—Bronze. A baluster-shaped stem rising from a domed base, richly engraved with arabesque foliation. Venetian. 16th century. (H. $7\frac{1}{6}$ inches, D. 6 inches.)

Lent by Mr. Drury Fortnum.

- 180 STATUETTE.—Bronze. Venus. Attributed to GIAN : BOLOGNA. Circa 1560. Florentine. (H. 13 inches.)

This is a careful cast, of the original period. It was subsequently reproduced. The marble life-sized figure (known as the Venus of Michel Angelo) is in the Villa Ludovisi at Rome. (See also Nos. 131, 138, and 148.)

Lent by Mr. Drury Fortnum.

- 181 CANDLESTICKS.—Bronze. With wide circular domed base and baluster formed stem, enriched with foliation, &c., in relief; a shield of arms. Italian. 16th century. (H. $7\frac{3}{8}$ inches, d. $6\frac{3}{4}$ inches.)

Lent by Mr. Drury Fortnum.

- 182 SALTCELLAR.—Bronze gilt. The same model as No. 172. One of the set cast from that original. (H. 8 inches.)

Lent by Mr. Drury Fortnum.

- 183 CANDLESTICKS.—Bronze. A baluster formed stem rises from a domed base and patera. The whole surface covered with scrolls and foliage richly engraved and inlaid with silver. Venetian. 16th century. (H. $6\frac{3}{4}$, D. 6 inches.)

Lent by Mr. Drury Fortnum.

- 184 STATUETTE.**—Bronze. Eve (or Cleopatra (?)). North Italian. Early 16th century. (H. 13 inches.)

Lent by Mr. Drury Fortnum.

- 185 INKSTAND.**—Bronze. A tortoise ridden by a satyr, who holds a shell in one hand, a fish in the other. Italian. Late 16th century. (H. $8\frac{1}{4}$ inches, l. $7\frac{1}{2}$ inches.) Conjecturally attributed to BARTO. AMMANATI.

Lent by Mr. Drury Fortnum.

Affixed to Upper Part of Cabinet No. 5.

- 186 ARCHITECTURAL ORNAMENT.**—Bronze. Head of grotesque monster, with horns and long ears, surmounted by a pair of wings. Italian. 16th century.

Lent by Mr. E. Cheney.

On Wall to right of Cabinet No. 5.

- 187 PLAQUE.**—Bronze repoussé, a Bacchanalia dei Putti. Italian. 17th century.

Lent by Rev. Montague Taylor.

On Stand to right of Cabinet No. 5.

- 188 GROUP.**—Bronze. Prometheus unbound. Mercury is loosening the chain. The eagle on the rock to the right. Same inscription as No. 156. Italian or French (?). Early 18th century.

Lent by Mr. J. E. Taylor.

CABINET No. 6. (Bronzes.)

Collection of Bas-relief, Plaques, &c., lent by Mr. Drury Fortnum.

- 189 PLAQUE.—The Virgin, half figure, holding the child, on a cushion on her left knee. He holds a bird. Italian. 15th century. (H. $5\frac{1}{4}$ inches, w. $3\frac{3}{8}$ inches.)
- 190 PLAQUE.—A Pax. The Virgin and Child enthroned; Saints and Cherubs. North Italian. 15th century. ($4\frac{7}{8}$ by $8\frac{1}{8}$ inches.)
- 191 PLAQUE.—The dead Saviour, upheld in the sarcophagus by Mary and St. John; between two candelabra. On a label, I. H. S. North Italian. Padua? 15th century. (3 by $2\frac{1}{4}$ inches.)
- 192 PLAQUE.—A Pax. The Saviour upheld in the sarcophagus by Mary and St. John. A moulded framing surrounds. In the manner of *Mantegna*. 15th century. ($4\frac{3}{4}$ by $3\frac{1}{4}$ inches.)
- 193 PLAQUE.—The Sibyl predicting the birth of Christ to Augustus? The Virgin and Child is seen in the heavens. North Italian. *Caradosso*? 15th or 16th century. (H. $2\frac{5}{8}$ by $2\frac{5}{16}$ inches.)
- 194 PLAQUE.—Hercules and Antæus. North Italian. About 1500. ($2\frac{7}{8}$ by $2\frac{1}{4}$ inches.)
- 195 PLAQUE.—Mars and Venus, or Victory and Fame. North Italian. About 1500. Perhaps by the same hand as 194. ($2\frac{3}{4}$ by $2\frac{1}{4}$ inches.)

Collection of Bas-relief, Plaques, &c., lent by Mr. Drury Fortnum.—continued.

- 196 PLAQUE.**—St. Sebastian tied to a single column; on a label is the letter M. Italian. (In the manner of *Bartolomeo Montagna*?) 15th–16th century ($5\frac{1}{8}$ by $3\frac{5}{8}$ inches.)
- 197 PLAQUE.**—Mercury and Flora or Pomona; a tripod between them. North Italian. 15th century. By "*Christophorus Hierimiae*." ($2\frac{3}{4}$ inches sq.)
- 198 PLAQUE.**—For a Pax. Half-figure of the Virgin with the Child. A candelabrum on either side. North Italian. 15th century. Paduan School. Probably by "*Christophorus Hierimiae*." ($3\frac{3}{4}$ by $3\frac{3}{8}$ inches.)
- 199 CIRCULAR PLAQUE.**—Apollo and Python. Italian. About 1500. By "*Francisco Antonio Erizzo*." (See medallion of Nicola Vomica of Treviso.) Nos. 221 and 222, and perhaps 200, are probably by the same hand. (D. $2\frac{5}{8}$ inches.)
- 200 CIRCULAR PLAQUE.**—Pan and Pomona? Italian. About 1500. (D. $2\frac{1}{4}$ inches.)
- 201 PLAQUE.**—Hercules and the Nemean Lion. North Italian. 15th century. (H. 3 inches, w. $2\frac{1}{4}$ inches.)
- 202 PLAQUE.**—Hercules and Antœus. North Italian. 15th century. ($3\frac{3}{4}$ by 3 inches.)
- 203 PLAQUE.**—Allegorical. Reverse of a medal of Antonio Gonzaga. Italian. 15th century. (D. $1\frac{5}{8}$ inch.)

Collection of Bas-relief, Plaques, &c., lent by Mr. Drury Fortnum.—continued.

- 204** PLAQUE.—Allegorical subject. Italian. 15th century. (D. $1\frac{1}{4}$ inch.)
- 205** PLAQUE.—The Crucifixion. With many figures. North Italian. 15th century. School of Francia? On the moulding are the letters F. R. ($5\frac{1}{2}$ by $4\frac{1}{8}$ inches.)
- 206** PLAQUE.—The Resurrection. North Italian. 15th century. By same hand as 205. (4 by $2\frac{5}{8}$ inches.)
- 207** PLAQUE.—St. Jerome. North Italian. 15th century. By same hand as 205. (3 by $2\frac{3}{8}$ inches.)
- 208** PLAQUE.—The Entombment. North Italian. 15th century. By same hand as 205. ($4\frac{1}{4}$ by $2\frac{7}{8}$ inches.)
- 209** PLAQUE.—David with the slain Goliath. North Italian. About 1500. Perhaps by the same hand as 202. ($2\frac{3}{4}$ by $2\frac{3}{16}$ inches.)
- 210** ORNAMENT for a Sword Pomel. Gilt. A Vase between Cupids, a mask, &c. North Italian. 15th century. ($3\frac{1}{16}$ $3\frac{3}{8}$ inches.)
- 211** PLAQUE.—Shaped for a Sword Pomel. Warriors, a female prisoner, &c. North Italian. 15th century. ($2\frac{3}{8}$ by 3 inches.)

Collection of Bas-relief, Plaques, &c., lent by Mr. Drury Fortnum.—continued.

- 212** PLAQUE.—Circular, for Sword Pomel? Medusa's head between two Boys. Italian (Florentine?). 15th or 16th century. (D. $1\frac{7}{8}$ inch.)
- 213** PLAQUE.—Cupid Crowned by Victory. On a label "I. S. A." Italian. 15th or 16th century. (D. $1\frac{7}{8}$ inch.)
- 214** PLAQUE.—Elliptic. Half figure of an aged Satyr. From the Martelli Mirror. By Donatello. 15th century. ($4\frac{1}{2}$ by $3\frac{1}{8}$ inches.)
- 215** PLAQUE.—Elliptic. Half figure of a Bacchante, milking her breast into a Rhyton. From the Martelli Mirror. By Donatello. ($4\frac{1}{4}$ by $3\frac{5}{8}$ inches.)
- 216** PLAQUE.—Elongated oval. Hercules and the Bull, "ACHELOVS," Hercules and the Lion; and the Judgment of Solomon, in three panels. North Italian, by "Moderni." 15th century. ($3\frac{5}{8}$ by $1\frac{5}{8}$ inches.)
- 217** COMPANION PLAQUE.—The Rape of Djanira; Fame seated; and Hercules Shooting at Helios, in three panels. North Italian. 15th century. By Moderni. ($3\frac{5}{8}$ by $1\frac{5}{8}$ inches.)
- 218** PLAQUE.—Hercules and the Oxen of Geryon. North Italian. 15th century. "O. Moderni." ($2\frac{3}{4}$ by $2\frac{1}{16}$ inches.)
- 219** PLAQUE.—Hercules and the Centaur Nessus. North Italian. 15th century. "O. Moderni." ($2\frac{3}{4}$ by $2\frac{1}{8}$ inches.)

Collection of Bas-relief, Plaques, &c., lent by Mr. Drury Fortnum.—continued.

- 220** PLAQUE.—The Deposition. Italian; Paduan School. 15th century.
- 221** CIRCULAR PLAQUE.—Arion made Prisoner by the Pirates. North Italian. About 1500. (D. $4\frac{1}{8}$ inches.)
- 222** CIRCULAR PLAQUE.—The Fall of Phaeton. North Italian. About 1500. By same hand as 221. (D. $4\frac{1}{8}$ inches.)
- 223** CIRCULAR PLAQUE.—Cupid Sleeping. North Italian. 15th or 16th century. Probably by *Boldu*, of Venice. (D. $2\frac{5}{8}$ inches.)
- 224** PLAQUE.—Venus and Cupid. North Italian. 15th century. (5 by $3\frac{1}{8}$ inches.)
- 225** PLAQUE, Circular.—The Judgment of Paris; a charming composition in the manner of Giacomo Francia. 15th century. Signed IO. F. F. (D. $2\frac{1}{4}$ inches.)
- 226** PLAQUE.—Allegorical Subject. Signed IO. F. F. 15th century. (D. $2\frac{1}{4}$ inches.)
- 227** PLAQUE.—Portrait of a Man. North Italian. 15th century. ($2\frac{1}{8}$ by $1\frac{5}{16}$ inch.)

Collection of Bas-relief, Plaques, &c., lent by Mr. Drury Fortnum.—continued.

228 PLAQUE.—Portrait of a Man in high cap. North Italian. 15th century.
($2\frac{7}{8}$ by $1\frac{1}{2}$ inches.)

229 PLAQUE.—Portrait. Head of a Man. Italian. 15th or early 16th century. (D. 2 inches.)

230 A PAX.—The Holy Family. Italian. 16th century.

231 A PAX.—The Virgin and Child. Gilt. Italian. 16th century. ($3\frac{7}{8}$ by 3 inches.)

232 PLAQUE.—The Virgin and Child. Italian (Florentine). 15th century.
By same hand as 254. ($2\frac{5}{8}$ by $2\frac{1}{4}$ inches.)

233 PLAQUE.—The Virgin and Child. In a rich framing, with studs at the angles. Italian (Florentine). 15th century. ($3\frac{3}{16}$ by $2\frac{1}{4}$ inches.)

234 PLAQUE.—The Virgin and Child Enthroned. Italian (Florentine?). 15th century. ($3\frac{3}{4}$ by $2\frac{1}{8}$ inches.)

235 PLAQUE.—The Virgin and Child. Italian (Florentine). 15th century.
In manner approaching to Botticelli ($3\frac{5}{8}$ by $2\frac{7}{8}$ inches.)

Collection of Bas-relief, Plaques, &c., lent by Mr. Drury Fortnum.—continued.

236 PLAQUE—for a Pax.—The Descent from the Cross. Italian. 16th century.
(In the manner of Jacopo Sansovino). ($4\frac{1}{2}$ by $2\frac{7}{8}$ inches.)

237 PLAQUE—upright oval.—The Circumcision. Italian. 16th century. Perhaps a cast from a seal, and the work of Lautizio of Perugia. ($3\frac{3}{8}$ by $2\frac{3}{8}$ inches.)

238 PLAQUE.—Vesica shaped. The Virgin and Child with Saints, &c., the Father above. Below, the Medici arms and Cardinal's Hat. ($4\frac{1}{4}$ by $2\frac{5}{8}$ inches).

Cast from a seal of Cardinal Guilio de' Medici,* conjecturally ascribed to Lautizio of Perugia, circa 1510.

239 PLAQUE.—The Holy Family. PVER. NATVS. EST. NOBIS. Round. Italian. (Florentine.) 16th century. (D. $4\frac{5}{8}$ inches.)

240 PLAQUE.—Oval. The rape of Ganymede. Cast from an engraved crystal. Probably the work of Giovanni di Castel Bolognese, after the design of Michel Angelo. Italian. 16th century. (H. $2\frac{5}{8}$ inches, W. $3\frac{5}{8}$ inches.)

241 PLAQUE.—The Adoration of the Shepherds. Cast from an engraved crystal, the work of Giov. Giacomo Caraglio, of Verona. Italian, 1540-50. (3 by $3\frac{1}{2}$ inches.)

Signed $\begin{matrix} IO \\ IAC \\ \bullet EVS. \\ VE \end{matrix}$

*Afterwards Clement VII.

Collection of Bas-relief, Plaques, &c., lent by Mr. Drury Fortnum.—continued.

- 242 PLAQUE.—Neptune in his Car. Cast from an engraved crystal, the work of Giovanni di Castel Bolognese, after the engraving by Marc Antonio. Signed IOANNES. Italian. 16th Century.
- 243 PLAQUE.—Head of an aged Monk or Saint. Italian. Early 16th century. (1 $\frac{5}{8}$ inches square.)
- 244 A BADGE; or "*Enscigne*," for the hat.—Head of Pompey on green enamelled ground. Italian. 16th century. (D. 1 $\frac{1}{2}$ inches.)
- 245 PLAQUE.—Amphitrite. Cast from an engraved crystal. Probably the work of Nazzaro, of Verona. Italian. 16th century. (2 $\frac{1}{4}$ by 1 $\frac{7}{8}$ inches.)
- 246 PLAQUE.—Poverty eating her own heart. German. 16th century. (2 $\frac{7}{8}$ by 2 inches.)
- 247 PLAQUE.—Head of the Saviour, in profile. North Italian. 15th century. School of Amadeo? (3 $\frac{1}{2}$ by 2 $\frac{1}{2}$ inches.)
- 248 MEDAL.—Portrait of the Saviour. Said to have been taken from the Emerald Vernicle. (See paper by Albert Way, *Archæological Journal*, vol. xxix., p. 109.) Italian. 16th century. (D. 3 $\frac{1}{2}$ inches.)

Collection of Bas-relief, Plaques, &c., lent by Mr. Drury Fortnum.—continued.

- 249 MEDALLION of the Saviour. Four masks and scrolls surround. Italian. 16th century. (D. 4 inches.)
- 250 MEDAL of the Saviour. Hebrew inscription on the reverse. Italian. 16th century. (D. $1\frac{7}{8}$ inches.)
- 251 MEDALLION PORTRAIT of Erasmus. Flemish. 1519 A proof of one side only.
- 252 A VERONICA.—Sta. Veronica between Sts. Peter and Paul. Italian. 14th or early 15th century. (D. $2\frac{1}{8}$ inches.)
- 253 PAX PLAQUE.—The presentation in the Temple. North Italian. 15th century. By same hand as 205. (4 by $2\frac{9}{16}$ inches.)
- 254 PLAQUE.—For a Pax. The adoration of the Magi. Florentine (probably.) 15th century. In the manner of Ghirlandaio. ($3\frac{7}{8}$ by $2\frac{3}{4}$ inches.)
- 255 MEDAL.—Bronze. Of Michael Angelo, by Leo Leone, and the original portrait in wax from which the medal was executed. (See Archæological Journal, vol. xxxii.)

On the Top of Cabinet No. 6.

256 PAIR of oinochoe shaped jugs. Repoussé work. Italian. 16th century.

Lent by Mr. Drury Fortnum.

257 CANDLESTICKS.—Bronze. Pair of Cupids holding cornucopiæ on bronze stands. 16th century. Italian.

Lent by Mr. G. Salting.

258 CUP.—Bronze. Repoussé, with floriated ornament. 16th century. Venetian.

Lent by Lord Elcho.

On Wall to left of Cabinet No. 7.

259 CRUCIFIX.—Bronze and Ivory. The figure of Christ in bronze, on an ivory cross. Mounted in case. Italian. Late 16th or 17th century. (Height of figure, 13½ inches.)

Lent by Col. E. Hegan-Kennard, M.P.

260 CRUCIFIX.—Bronze. Attributed to JOHN OF BOLOGNA. Italian 16th century. Mounted on ebony, the base inlaid with Florentine mosaics. (Height of figure, 14½ inches.)

This crucifix originally belonged to Cardinal Pandolfini, and was purchased for Queen Marie Amélie of France from the Countess Nencini, *née* Pandolfini, (the last of the family). It arrived in Paris on the 24th February, 1848, the day on which the Orleans royal family fled. It at that time received the slight injury which is still apparent in the right arm.

Lent by Sir William Drake.

- 261 RELIEF.—Bronze. The Crucifixion—St. John and Virgin with accompanying groups in alto-relievo. The figure of Christ in full relief appears to be of later date than the rest of the work. In ormolu frame with wood inlaid. Italian. 16th century. (H. 15 in., W. 10½ in.)

Lent by Mr. Bowyer.

CABINET No. 7. (Ivories.)

- 262 STATUETTE.—The Madonna. Early 15th century. (H. 13 inches.)

Lent by Colonel Hegan-Kennard, M.P.

- 263 PAX.—The Adoration of the Kings. In brass Gothic frame. Probably German. Early 15th century. (H. 4 inches, W. 4 inches.)

Lent by Mr. John Malcolm, of Poltalloch.

- 264 PANEL or Plaque.—The legend of S. Nicolo di Bari. 15th century. Italian. (H. 8½ inches, W. 7½ inches.)

Lent by Mrs. Blood.

- 265 TRIPTYCH.—In centre compartment, Virgin and Child; overhead, two busts of saints in window; on each side, a saint; in each wing, a saint. All figures standing. Framed in Mosaic work. Italian. Early 14th century. School of Orcagna. (H. 10½ inches, W. 9½ inches.)

Lent by Mrs. Blood.

- 266 TABLET, in relief.—In centre, Our Saviour in the act of benediction; in angles, emblems of the Four Evangelists. 11th century. (H. 7 inches, W. 4 inches.)

Lent by Mr. Bowyer.

- 267 DIPTYCH, or pair of Devotional Tablets, in four compartments. 1st. Christ bearing His Cross. 2nd. The Flagellation. 3rd. The Crucifixion. 4th. The Entombment. 14th century. Italian. (H. 5 inches, W. 4 inches.)

Lent by Rev. J. C. Jackson.

- 268 COMB.—16th century. German.

Lent by Lady Tite.

- 269 ST. GEORGE AND THE DRAGON.—German. 14th century.

Lent by Mr. Alfred Morrison.

- 270 COFFRET.—Hispano-Moresco, of the first half of the 11th century. Brought from Cordova. (H. 6 inches.)

Translation of the inscription in the ancient Cufic character:—

“It is more beautiful than a casket adorned with diamonds. It serves to contain precious spices, musk, camphor, and ambergris. There is nothing for me so admirable as the sight of it. It inspires me with constancy to support the troubles which happen in my house.”

Betwixt the hinges is the maker's signature—“FECIT KHALAF.”

Lent by Mr. John Malcolm, of Poltalloch.

- 271 DEVOTIONAL TABLET, in five leaves. 15th century. (H. 7½ inches, W. 7 inches.)

Lent by Rev. J. C. Jackson.

- 272 FIGURE of the Saviour crucified. The arms wanting.

Lent by Rev. J. C. Jackson.

- 273 STATUETTE.—Virgin and Child. Ascribed to the 13th century. English(?).
(H. 10 inches.)

Lent by Rev. W. J. Loftie.

- 274 LEAF OF DIPTYCH.—Carved with death of the Virgin. In three compartments. End of 14th century. Italian. (H. $8\frac{1}{4}$ inches, W. $4\frac{7}{8}$ inches.)

Lent by Mr. John Malcolm, of Poltalloch.

- 275 DEVOTIONAL TABLET.—Coronation of the Virgin (with child in her arms) by descending angel. At each side, an attendant angel. French. 13th century. (H. 9 inches, W. $4\frac{3}{4}$ inches.)

Lent by Mr. John Malcolm, of Poltalloch.

- 276 PLAQUE.—Ascension of Christ. Group of the Apostles. German. (H. $4\frac{1}{2}$ inches, W. $2\frac{1}{2}$ inches.)

Lent by Mr. G. B. C. Levenson.

- 277 PLAQUE.—Virgin and Child, with two attendant angels. Early French. (H. $4\frac{3}{4}$ inches, W. 2 inches.)

Lent by Rev. J. C. Jackson.

- 278 PLAQUE.—Adoration of the Magi. French. (H. 4 inches, W. $2\frac{1}{2}$ inches.)

Lent by Rev. J. C. Jackson.

- 279 PLAQUE.—Angel announcing the Resurrection of Christ to the Marys; Roman soldiers below asleep. French. Early 15th century. (H. $3\frac{1}{2}$ inches W. 2 inches.)

Lent by Mrs. Blood.

- 280 PLAQUE.—Crucifixion with Marys on each side. Italian. Early 15th century. (H. $3\frac{1}{2}$ inches, W. 2 inches.)

Lent by Mrs. Blood.

- 281 DIPTYCH.—Life of Christ, in six compartments, under Gothic canopies. 15th century. Italian. (H. $7\frac{3}{4}$ inches, W. 9 inches.)

Lent by Mr. John Malcolm, of Poltalloch.

- 282 LEAF OF DIPTYCH.—Crucifixion and St. John and the Virgin. Italian. 14th century. (H. $9\frac{1}{2}$ inches, W. 5 inches.)

Lent by Mr. John Malcolm, of Poltalloch.

- 283 STATUETTE.—Figure of St. Marguerite, draped and crowned. English. 15th century. (H. 10 inches.)

Lent by Mr. Bowyer.

- 284 TABERNACLE.—Coronation of the Virgin: in the Inventory of the Church of Salisbury, 1536. (H. 8 inches, W. $3\frac{3}{4}$ inches.)

Lent by Rev. J. C. Jackson.

- 285 PLAQUE.—Birth of Christ. Italian. 16th century. (H. $3\frac{3}{4}$ inches, W. $2\frac{1}{4}$ inches.)

Lent by Mr. Bowyer.

- 286 TERMINAL PIECE OF A ROSARY.—Head of Christ. The Virgin, and a skull.

Lent by Rev. J. C. Jackson.

- 287 TERMINAL PIECE OF A ROSARY.—Mask and Death's Head.

Lent by Rev. J. C. Jackson.

- 288 FRAGMENT.—Priest saying Mass at an Altar. Reverse, Saints in adoration of the Cross.

Lent by Rev. J. C. Jackson.

- 289 SUN-DIAL.—Engraved with figures of Susannah and the Elders. Late 16th century.

Lent by Sir Julian Goldsmid, Bt., M.P.

- 290 IVORY HEAD OF AN EGYPTIAN KING.—Bought from an Arab at the Tombs of the Kings at Thebes, Upper Egypt. It has the Royal beard in ebony, and a small square piece of ebony let into the top of the skull, representing the hole made for the removal of the brains. It seems to have been customary to place a small effigy of the personage in the case with his mummy.

The small photograph has been taken from the celebrated statue in wood found at Sikarah, and now in the Boulak Museum, Cairo, said by M. Mariette to be more than 6,000 years old. Comparing this with the ivory head, the similarity of type is very evident. This is probably the oldest known work in ivory carved by civilized man.

Lent by Mrs. Blood.

- 291 STATUETTE.—St. Sebastian. FIAMINGO. 17th century. (H. 16½ inches.)

From the collection of the late Mr. George Field.

- 292 STATUETTE.—Cupid supporting basket of grapes. FIAMINGO. 17th century. (H. 8½ inches.)

From the collection of the late Mr. George Field.

- 293 STATUETTE.—Group. Two children, on black pedestal. FIAMINGO. 17th century. (H. 6 inches.)

From the collection of the late Mr. George Field.

- 294 STATUETTE.—Diana. 17th century. (H. 7 inches.)

From the collection of the late Mr. George Field.

- 295 STATUETTE.—The Madonna. FIAMINGO. 17th century. (H. 15 inches.)

From the collection of the late Mr. George Field.

- 296 PLAQUE.—Silenus on his Ass, accompanied by Bacchanalians. Model in wax. By FRANCOIS DU QUESNOI IL FIAMINGO.

Lent by Mr. Alfred Morrison.

- 297 PLAQUE.—Carving in ivory from same. (H. $10\frac{1}{2}$ inches by $5\frac{3}{4}$ inches.)

Lent by Mr. Alfred Morrison.

- 298 PLAQUE.—Satyr and two children. FIAMINGO. (H. $7\frac{3}{4}$ inches by $4\frac{3}{4}$ inches.)

Lent by Mr. Bowyer.

- 299 STATUETTES.—Set of four figures of the Seasons. French. 17th century. (Each about 9 inches high.)

From the collection of the late Mr. George Field.

- 300** POWDER HORN, carved in low relief, with Venus and Mars. Italian. 16th century.

Lent by Mrs. Blood.

- 301** SLEEPING CUPID, on black pedestal.

From the collection of the late Mr. George Field.

- 302** PORTRAIT of Henry VIII., in frame. 16th century.

Lent by Mr. Alexander Graham.

- 303** CUP, carved in low relief, with the Last Supper.

Lent by Mr. John Samuel.

- 304** PLAQUE.—Holy Family. 18th century.

Lent by Mr. T. F. Shattock.

On the Top of Cabinet No. 7.

- 305** STATUETTE.—Bronze. Figure of a youth in the costume of the 15th century, holding dagger or short sword; supposed to represent David, and has been attributed to DONATELLO. (H. $9\frac{3}{4}$ inches.)

Lent by Mr. Falcke.

- 306** FIGURE.—Fully draped statue of "Faith," with the following inscription on the base: "IN HOC EGO SPERABO." Flemish. 17th century. (H. 18 inches.)

Lent by Sir Julian Goldsmid, Bt., M.P.

- 307 STATUETTE.—Bronze. Nude male figure bearing a helmet; a fish held against left shoulder, right arm extended, and hand pierced for holding some object. This statuette has been attributed to VEROCCHIO. 15th or early 16th century. Florentine. (H. $9\frac{1}{2}$ inches.)

Lent by Mr. Falcke.

On Bracket between Cabinets Nos. 7 and 8.

- 308 FIGURE.—Bronze. Mars in the act of drawing the sword. Italian. 16th century. Florentine. (H. $14\frac{1}{2}$ inches.)

Lent by Lord Elcho.

- 309 KNOCKER.—Bronze. Mask supported by dolphins. This knocker, of unusual size and bold design, was taken from the Grimani Palace in Venice. Venetian. 16th century. (L. 16 inches, W. 12 inches.)

Lent by Mr. E. Cheney.

CABINET No. 8. (Bronzes.)

- 310 STATUETTE.—Bronze. Hector. (?) Copy from the antique. (?) Italian. 16th century. (H. 10 inches.)

Lent by Mr. E. Cheney.

- 311 STATUETTE.—Bronze. Christ preaching. Figure draped to the feet in long robe. Italian. 17th century. Florentine. (H. 10 inches.)

Lent by Mr. C. B. Marlay.

- 312 STATUETTE.**—Bronze. Undraped figure, with shepherd's crook in right hand, left hand resting on side. On shaped bronze stand. This figure and its companion, No. 313, would appear to be of North Italian workmanship, perhaps of later date than would seem from the somewhat archaic character of the design. 16th century. (?) (H. 10 inches.)

Lent by Mr. Alexander Graham.

- 313 STATUETTE.**—Bronze. Undraped female figure, with conical head-dress. Circular mirror in right hand. See Remarks on No. 312. (H. 10½ inches.)

Lent by Mr. Alexander Graham.

- 314 GROUP.**—Bronze. St. Michael and the dragon. The saint, a female figure wielding a long club, stands upon her prostrate foe, who is represented as a winged male, with a long dragon-like tail. 16th century. Florentine. (H. 9 inches.)

Lent by Mr. Fisher.

- 315 STATUETTE.**—Bronze. The Infant Jesus (?) with outstretched arms, the forefinger of the right hand extended. Undraped figure. Italian. 16th century. On ormolu stand of later date. (H. 12½ inches.)

Lent by Mr. Fisher.

- 316 STATUETTE.**—Bronze. The Infant Hercules strangling the serpents. (See also No. 32). Italian. 16th century. (H. 9¾ inches.)

Lent by Mr. Fisher.

- 317 STATUETTE.**—Bronze. Half-reclining figure of woman, partly draped. Face turned downwards. She is resting on her left hand, and holds a small scallop shell in her right. 16th century. Florentine. (H. 6¼ inches.)

Lent by Mr. Falcke.

- 318 STATUETTE.**—Bronze. Undraped figure of a slave, holding some undefined object in his right hand. His left hand is laid upon his breast, and he looks upwards imploringly. On his left leg a manacle. Probably North Italian work. 15th century. (H. $10\frac{1}{2}$ inches.)

Lent by Mr. Bowyer.

- 319 INKSTAND.**—Bronze. Hemispherical receptacle, supported by two reclining boys; one of them holding a stand for a taper. The cover of the receptacle, surmounted by a boy with a dolphin, is not part of the original work. Late 16th century. Florentine? H. $9\frac{1}{4}$ inches, W. 8 inches.

Lent by Mr. E. Cheney.

- 320 HAND BELL.**—Bronze. The handle consists of a nude figure of a boy with a tambourine. Round the body of the bell is a charmingly designed frieze, in very low relief, of winged children dancing, some nude and others partially draped. Two of the boys support a blank shield, over which is a knight's helmet. Above and below the frieze of children are bands of floral and foliated ornaments. Conjecturally ascribed to VEROCCHIO. 15th century. Florentine. (H. $6\frac{1}{2}$ inches.)

Lent by Mr. G. Salting.

- 321 INKSTAND.**—Bronze. Dolphin ridden by a child. The ink receptacle formed by a univalve shell, which the child supports. 16th century. Venetian. (H. $5\frac{1}{4}$ inches, W. $7\frac{1}{2}$ inches.)

Lent by Mr. E. Cheney.

- 322 HAND BELL.**—Bronze. The body of the bell ornamented with four shields of arms, three of them bearing the palle or balls of the Medici family, and the fourth the Florentine lily. The supporters of the shields are lions, bearing alternately the standards of the Medici and of Florence. Above the shields and their supporters are six hanging garlands, upon each of which is an imperial eagle. The original handle, which has disappeared, is replaced by a gilt figure of Mercury. 16th century. Florentine. (H. $6\frac{1}{4}$ inches.)

Lent by Mr. Vaughan.

- 323 GROUP.**—Bronze. Charity, an erect figure draped to the foot, supported below by two children; a third child stands on her right arm, and is held up by her left. After a design by BECCAFUMI. Italian. 17th century. (H. 15 inches.)

Lent by Mr. G. Salting.

- 324 INKSTAND (?)**—Bronze. Griffin or winged monster, with the head and trunk of a woman; fore-feet having eagle's claws, and hind quarters like a lion. The left hand has apparently been removed, and is replaced by a univalve shell forming an ink receptacle; in the griffin's right hand a hole has been bored to fix a nozzle. 15th or early 16th century. Italian. (H. 10 inches.)

Lent by Mr. Falcke.

- 325 STATUETTE.**—Bronze. Hercules, with long knotted club resting on the ground. In his right hand the apples of the Hesperides.

On the original bronze stand, with scrolls and foliated ornament. Early 16th century. North Italian. (H. 19 inches, including stand.)

Lent by Mr. G. Salting.

- 326 GROUP.**—Bronze. The flagellation of Christ. Three detached figures on ebonized stand. 17th century. Italian. (H. 9 inches.)

Lent by Mr. Vaughan.

- 327 STATUETTE.**—Bronze. Hercules; undraped figure erect. The club tucked under his left arm. Italian. 17th century. (H. 10 inches.)

Lent by Mr. Bowyer.

- 328 INKSTAND.**—Bronze. A seated lion with forepaw on a tree trunk. On the side opposite the trunk is a miniature castle with Ghibeltine battlements, and a shield of arms of the Guadagni family. The body of the lion forms the ink receptacle. Italian. 16th (?) century. (H. 5½ inches.)

Lent by Mr. E. Cheney.

- 329 STATUETTE.—Bronze. Reduced copy of the fighting Gladiator of Agasias (see Nos. 31 and 331). Into the base of the statuette is let in an ivory plaque, in which is represented in relief the resurrection of . . . : 16th century. Florentine. (H. $5\frac{1}{2}$ inches.)

Lent by Mr. Fisher.

On the Top of Cabinet No. 8.

- 330 STATUETTE.—Bronze. David. After a sketch by Michel Angelo. Florentine. (H. $7\frac{1}{2}$ inches.)

Lent by Mr. Falcke.

- 331 FIGURE.—Bronze. The Borghese Gladiator. Reduction from the antique marble now in the Louvre (see Nos. 31 and 329). An unusually large and fine early example. 16th century. Florentine. (H. 19 inches.)

Lent by Lord Elcho.

- 332 STATUETTE.—Bronze. St. John the Baptist clothed in short tunic of camels' hair; he holds a closed book in his right hand. 16th century. Florentine. (H. 8 inches.)

Lent by Mr. Vaughan.

On Bracket to right of Cabinet No. 8.

- 333 STATUETTE.—Bronze. Crouching Venus. After JOHN OF BOLOGNA. Late 16th or 17th century.

Lent by Mr. E. Cheney.

- 334 KNOCKER.**—Bronze. Erect nude figure of Neptune with trident. On each side a sea-horse terminating above in foliated ornament. This fine design has frequently been repeated. The present example was obtained by the owner direct from the Pallazzo Corner. 16th century. Venetian. (H. $14\frac{1}{2}$ inches, W. $10\frac{1}{2}$ inches.)

Lent by Mr. E. Cheney.

CABINET No. 9. (Ivories.)

- 335 STATUETTE** of Saint Anna, her arms held out in front. Italian. 16th century. (H. $13\frac{1}{2}$ inches.)

Lent by Mr. Fisher.

- 336 STATUETTE.**—Madonna, with Infant Saviour, holding the Globe, standing on crescent, with serpent. In dark wood. Italian. 16th century.

Lent by Mr. Fisher.

- 337 ROSARY**, with the three faces of the Madonna, Our Saviour, and Death, with plain beads and cross, with papal ring with St. George, and medal of the crucifixion. Italian. 16th century.

Lent by Mr. Fisher.

- 338 STATUETTE.**—Madonna, with Infant Saviour, with silver crown on her head. In dark wood. Italian. 16th century.

Lent by Mr. Fisher.

- 339 GROUP** from the Murder of the Innocents. Bearded man with sword in his left hand, holding by the leg a child on the ground in front. Italian. 15th century. (H. $13\frac{3}{4}$ inches.)

Lent by Mr. Fisher.

- 340** STATUETTES.—Two small figures of boys, by FIAMINGO, on marble pedestals. 17th century. (H. 4 inches.)

Lent by Mr. Fisher.

- 341** STATUETTE of youthful Bacchus, his arms over his head; in hard dark wood. Italian. 16th century.

Lent by Mr. Fisher.

- 342** PLAQUE in form of a Pax carved in relief, with subject of the Annunciation. German. 16th century. (H. $6\frac{1}{4}$ inches.)

Lent by Mr. Fisher.

- 343** MADONNA triumphant, standing on globe and serpent, her arms extended in front. Italian. 16th century. (H. $7\frac{3}{4}$ inches.)

Lent by Mr. Fisher.

- 344** PLAQUE, with three-quarter figure of Our Saviour carved in relief. Italian 16th century. (H. $6\frac{5}{8}$ inches.)

Lent by Mr. Fisher.

- 345** VENUS AND CUPID. French. 17th century. (H. $6\frac{1}{2}$ inches.)

Lent by Mr. Fisher.

- 346** GROUP of three Cupids. FIAMINGO. 17th century. (H. 8 inches.)

Lent by Mr. John Malcolm, of Poltalloch.

- 347** STATUETTE.—Hercules, with club and lion's skin. Early 17th century. (H. $7\frac{1}{2}$ inches.)

Lent by Mr. T. F. Shattock.

- 348 STATUETTE.—Diana, with dog and spear. 18th century. (H. $6\frac{3}{4}$ inches.)

Lent by Sir Julian Goldsmid, Bt., M.P.

- 349 CUP, representing a battle of the Middle Ages and the arms of the Visconti. 16th century. (H. $3\frac{1}{2}$ inches.)

Lent by Mr. John Samuel.

- 350 SMALL FIGURE of Cupid dancing. 17th century.

Lent by Mr. Alfred Morrison.

- 351 STATUETTE.—St. Sebastian bound to a tree. Early 17th century. By FIAMINGO. (H. 4 inches.)

Lent by Mr. John Malcolm, of Poltalloch.

- 352 STATUETTE.—Cupid.

Lent by Mr. John Samuel.

- 353 STATUETTE.—Figure of ancient Roman. (H. $6\frac{3}{4}$ inches.)

Lent by Mr. G. B. C. Levenson.

- 354 PLAQUE.—Boys with goat. 17th century. FIAMINGO. (H. $5\frac{3}{4}$ inches.)

Lent by Sir Julian Goldsmid, Bt., M.P.

- 355 NUTMEG GRATER, with arabesques and peacock.

Lent by Mr. Bowyer.

- 356 NUTMEG GRATER.—Children under a tree.

Lent by Sir Julian Goldsmid, Bt., M.P.

357 NUTMEG GRATER. King David.

Lent by Rev. J. C. Jackson.

358 STATUETTE.—Roman warrior. (H. 6 inches.)

Lent by Professor de Tivoli.

359 TANKARD.—Silver-gilt mounting; on top, child blowing a trumpet; Neptune and his companions disporting with Nereids. FIAMINGO. Early 17th century. (Total height $7\frac{1}{2}$ inches.)

Lent by Mr. John Malcolm, of Poltalloch.

360 STATUETTE.—Group of Adam and Eve expelled from Paradise. 16th century. (H. $7\frac{1}{4}$ inches.)

Lent by Mr. Falke.

361 STATUETTE.—Venus castigating Cupid. 17th century. (H. $7\frac{1}{2}$ inches.)

Lent by Sir Julian Goldsmid, Bt., M.P.

362 STATUETTE.—Figure of Charity; one child on her shoulder and another at her knee. 18th century. (H. 8 inches.)

Lent by Rev. J. C. Jackson.

363 CRUCIFIX.—(H. 6 inches.)

Lent by Mr. Bowyer.

364 STATUETTE.—Group. Two children embracing. (H. 4 inches.)

Lent by Sir Julian Goldsmid, Bt., M.P.

365 BUST of BUFFON, with paste buttons on coat; on black wood pedestal.

Lent by Mr. John Samuel.

366 TWO SMALL BUSTS of VOLTAIRE and another.

Lent by Mr. John Samuel.

367 BUST of MOLIERE, on black wood pedestal.

Lent by Mr. John Samuel.

368 FRAGMENT.—Grotesque head.

Lent by Mr. John Samuel.

369 PLAQUE.—Triumph of Death. Florentine. 15th century. (H. $4\frac{3}{4}$ inches by $9\frac{3}{4}$ inches.)

Lent by Mr. John Malcolm, of Poltalloch.

370 PLAQUE.—Rape of Helen. After the print of the same subject by Hans Sebald Beham. 16th century. (H. $1\frac{1}{2}$ inches, W. $5\frac{1}{8}$.)

Lent by Mr. Vaughan.

371 COMB.—From the De Bruges and Soltikoff Collections.

Lent by Mr. John Malcolm, of Poltalloch.

372 COMB.—With medallions and pierced work.

Lent by Mr. John Malcolm, of Poltalloch.

- 373 PLAQUE.**—Apollo and Daphne; on back, "Matheas R. fecit; ann. 1678."
(H. $4\frac{1}{4}$ inches, W. 3 inches.)

Lent by Mr. Alfred Morrison.

- 374 SERIES** of small bas reliefs of hunting scenes, in brass mounting.

Lent by Sir Julian Goldsmid, Bt., M.P.

- 375 DOG'S HEAD**, with medallion of Diana.

Lent by Rev. J. C. Jackson.

- 376 SMALL BUST** of boy; hair gilded. 16th century.

Lent by Rev. J. C. Jackson.

- 377 AMBER LOCKET**, enclosing medallion in ivory of Queen Elizabeth.

Lent by Mr. John Malcolm, of Poltalloch.

- 378 NUTMEG GRATER.**—Armed Roman warrior. 18th century.

Lent by Rev. J. C. Jackson.

- 379 NUTMEG GRATER**, with figure of sailor. 18th century.

Lent by Rev. J. C. Jackson.

- 380 BOX**, with legend of Europa; with Mercury and Diana as supporters.

Lent by Sir Julian Goldsmid, Bt., M.P.

- 381 TWO EQUESTRIAN FIGURES.**—Crusader and Saracen. Partly gilt Italian. 17th century.

Lent by Mr. Alexander Graham.

- 382 STATUETTE.**—Figure of a child, nude, with uplifted arms. FIAMINGO. (H. 8 inches.)

Lent by Mr. Bowyer.

- 383 HANDLE** for a seal.—Satyr carrying wine-skin.

Lent by Mr. T. F. Shattock.

- 384 STATUETTE.**—Figure of Cupid.

Lent by Mr. John Samuel.

- 385 SWORD HANDLE.**—Carved in low relief, with children, dogs, birds and lions. 17th century.

Lent by Mr. John Malcolm, of Poltalloch.

- 386 HANDLE OF DAGGER.**—With head of lion and a warrior.

Lent by Rev. J. C. Jackson.

- 387 PLAQUE.**—Susannah with the Elders. (H. 6 inches, W. 3½ inches.)

Lent by Sir Julian Goldsmid, Bt., M.P.

- 388 POWDER FLASK.**—Silver mounted; carved with stag, boar and hounds. German work. 17th century.

Lent by Mrs. Ford.

- 389 TWO RECUMBENT FEMALE FIGURES.**—Mounted on a black stand.
17th century.

Lent by Rev. Montague Taylor.

- 390 PLAQUE.**—Lot and his Daughters. (H. 6 inches, W. $3\frac{1}{2}$ inches.)

Lent by Sir Julian Goldsmid, Bt., M.P.

- 391 POWDER HORN.**—Carved in relief, with peasants hunting wild animals.
17th century.

Lent by Mr. John Malcolm, of Poltalloch.

- 392 PLAQUE.**—St. Sebastian. 16th century.

Lent by Mr. Vaughan.

- 393 CUP.**—Carved, with figures in low relief. 18th century.

Lent by Sir Julian Goldsmid, Bt., M.P.

- 394 MIRROR STAND.**—Handles with masquerons.

Lent by Mr. John Samuel

- 395 KNIFE, FORK, and SPOON** (in case). Handles carved with children.

Lent by Mr. John Malcolm, of Poltalloch.

- 396 PLAQUE.**—Three Marys lamenting over the dead body of Christ. 17th century. (H. 4 inches by $6\frac{1}{2}$ inches.)

Lent by Mr. John Malcolm, of Poltalloch.

397 SHUTTLE.—Pierced work.

Lent by Sir Julian Goldsmid, Bt., M.P.

398 STATUETTE.—Figure of the Saviour bound. 17th century. (H. 4½ inches.)

Lent by Rev. J. C. Jackson.

399 TWO PLAQUES, with legend of Venus and Adonis.

Lent by Mr. John Samuel.

400 FOUR FIGURES.—On black stands. Playing musical instruments.

Lent by Mr. John Samuel

401 CIRCULAR BOX, with Venus and Cupids.

Lent by Sir Julian Goldsmid, Bt., M.P.

402 CIRCULAR MEDALLION, on purple enamel, with decorated border. Dejanira carried off by Nessus.

Lent by Rev. J. C. Jackson.

403 SNUFF HORN of Walrus tusk, with portraits in relief of Christian IV., Magnus Olaffsen, and Hakon Hakonsen. Old Norwegian.

Lent by Mr. G. Salting.

404 OVAL BOX.—Bull attacked by dogs.

Lent by Sir Julian Goldsmid, Bt., M.P.

405 KNIFE, FORK AND SPOON (in case.) Handles carved with children.

Lent by Lady Tite.

On the Top of Cabinet No. 9.

406 FIGURE.—Bronze. Horse rearing. Late 17th century. French (?). (H. $6\frac{1}{2}$ inches.)

Lent by Mr. Bowyer.

407 FIGURE.—Bronze. Fully draped statue of "Justice" holding out a ring. The following inscription on the base: "DILIGITE JUSTITIAM QUI JUDICATIS TERRAM." 17th century. Flemish. (H. 18 inches.)

Lent by Sir Julian Goldsmid, Bt., M.P.

408 STATUETTE.—Reduction from the equestrian statue of Marcus Aurelius in the Capitol in Rome. Bronze stand; a reproduction of the mounting of the original work. 17th century. Italian.

Lent by Mr. Bowyer.

On Bracket to right of Cabinet No. 9.

409 GROUP.—Bronze. The Centaur Nessus carrying off Dejanira. After JOHN OF BOLOGNA.

Lent by Mr. C. Wigram.

409*BUST.—Bronze. A youth.

Lent by Mr. Ligertwood.

- 410 BASRELIEF.—Bronze. Holy Family. An Angel in adoration, and another scattering flowers. In the foreground a fountain. Composition of many figures. 17th century. Italian.

Lent by Mr. C. B. Marlay.

On Table No. I.

- 411 GROUP.—Bronze. Hercules and Antæus. After BACCIO BANDINELLI. Late 16th century. Florentine.

Lent by Mr. Bowyer.

- 412 STATUETTE.—Bronze. Full length figure of Venus, with arm upraised; on dark marble pedestal. 16th or 17th century. Italian.

Lent by Mr. Fisher.

- 413 FIGURE.—Bronze. Antique bull. Green patina.

Lent by Mr. Bowyer.

- 414 INKSTAND.—Bronze. The lower part of tripod form, with winged heads, masks and hanging ornament. Upon the cover stand three winged genii, who bear on their shoulders an upper cover; the whole surmounted by a statuette of a draped female figure. On marble stand. Late 16th century. Florentine. (H. 15 inches.)

Lent by Mr. John Malcolm, of Poltalloch.

- 415 STATUETTE.—Bronze. Judith. A sword held high above her head. Broken and flying drapery. Traces of gilding. 15th century. Florentine(?). (H. 13½ inches.)

Lent by Sir William Drake.

- 416 BUST.--Bronze. A Roman Emperor. From an attachment in the top of the head this bronze appears to have served as a steelyard weight.

Lent by Mr. Vaughan.

- 417 GROUP.--Bronze. Hercules and Cacus. Late 16th century. Florentine.

Lent by Mr. Bowyer.

- 418 PLAQUE.--Bronze. Antinous crowned with flowers, and bearing a garland in his hand. Alto-rilievo. Reduced from the Antique relief at the Villa Albani near Rome. 17th century. Italian.

Lent by Mr. Butler.

On Table No. II.

- 419 INKSTAND.--Bronze. The ink receptacle supported by two nude male figures in kneeling attitudes; one of them holds a stand for a taper. Affixed to the wooden base of the inkstand is a shield of arms. 16th century. Italian.

Lent by Lord Elcho.

- 420 KNOCKER.--Bronze. A winged dragon. Near the hinge of the knocker a shield, with boy supporters. 16th century. Venetian.

Lent by Mr. E. Cheney.

- 421** FIGURE.—Bronze. Child seated. From a fountain. Solid casting. Early 16th century. Florentine.

Lent by Mr. J. P. Heseltine.

- 422** KNOCKER.—Bronze. The sides formed by dolphins. In their mouths they hold a mask, over which is a winged genius, bearing flowers and fruit. Italian. 16th century. Venetian.(?)

Lent by Lord Elcho.

- 423** INKSTAND.—Bronze. Samson tearing open the jaws of the lion. 16th century. Italian.

Lent by Mr. E. Cheney.

- 424** GROUP.—Bronze. Virtue overcoming Vice. Model of marble group, by JOHN OF BOLOGNA, in the Bargello, Florence. 16th century. Italian.

Lent by Mr. E. Cheney.

- 425** GROUP.—Bronze. The Rape of the Sabines. Group of two figures, by or after JOHN OF BOLOGNA. Remarkable for the technical mastery of the casting. Late 16th or early 17th century. Florentine.

Lent by Mr. G. Salting.

- 426** STATUETTE.—Nude figure of a youth blowing a horn or long shell. He is seated on a tripod composed of three dolphins. Italian. 16th century.

Lent by Mr. Vaughan.

TABLE CASE A (Bronzes.)

ITALIAN PORTRAIT MEDALS of the 15th Century.

By VITTORE PISANO, called PISANELLO (Nos. 427 to 441), Painter and Medallist of Verona. Born circ. 1380, died 1451.

- 427** MEDAL.—Bronze. Don Inigo D'Avalos. He accompanied Alphonso of Aragon (see No. 431) to the conquest of Naples in 1443. The Reverse of the medal is exhibited—a globe, with castle and mountainous landscape on the upper hemisphere; starry sky. Signed OPUS PISANI PICTORIS.

Lent by Mr. J. C. Robinson.

- 428** MEDAL.—Bronze. Don Inigo D'Avalos. Another example. Obverse exhibited.

Lent by Mr. J. C. Robinson.

- 429** MEDAL.—Bronze. Niccolò Piccinino, the famous condottiere of Perugia. (Born 1380, died 1444.) Obverse exhibited.

Lent by Mr. J. C. Robinson.

- 430** MEDAL.—Bronze. Niccolò Piccinino. Another example. Reverse exhibited. The griffin of Perugia suckling two infants. Signed PISANI P. OPUS.

Lent by Mr. J. C. Robinson.

- 431** MEDAL.—Bronze gilt. Alphonso V. of Aragon. Born 1394; King of Naples 1435; died 1458. Obverse exhibited. Dated 1448. Reverse (Hunter and Wild Boar), signed OPUS PISANI PICTORIS.

Lent by Mr. Heseltine.

- 432 MEDAL.**—Bronze. Cecilia Gonzaga, daughter of Giovanni Francesco Gonzaga, Marquis of Mantua (see No. 441); born 1425; took the veil 1444; died 1451. Reverse exhibited. A young girl undraped to the waist; her hand resting on the head of a unicorn. Rocky landscape. A crescent moon in the sky. Signed, OPUS PISANI PICTORIS, MCCCCXLVII.

Lent by Mr. J. C. Robinson.

- 433 MEDAL.**—Bronze. Filippo Maria Visconti. Born 1391; Duke of Milan 1413; died 1447. Obverse exhibited. The Reverse, on which the Duke is represented on horseback, followed by his suite, is signed, OPUS PISANI PICTORIS.

Lent by Mr. J. C. Robinson.

- 434 MEDAL.**—Bronze. Francesco Sforza. Born 1401; Duke of Milan 1450; died 1466. Obverse exhibited. Signed on Reverse, on which is a horse's head, OPUS PISANI PICTORIS.

Lent by Mr. Alfred Morrison.

- 435 MEDAL.**—Bronze. John Palæologus, Byzantine Emperor. Born 1390; Emperor 1425; present at the Council of Florence in 1440; died 1448. Reverse exhibited. The Emperor on horseback, before a wayside cross; to the left an attendant. Signed by the Artist in Latin and in Greek.

Lent by Mr. Alfred Morrison.

- 436 MEDAL.**—Bronze. Lionel d'Este, Lord of Ferrara. Born 1407; died 1450. Obverse exhibited. (Compare No. 439.) Reverse, on which is a recumbent nude figure of a man, signed, PISANI PICTORIS OPUS.

Lent by Mr. Heseltine.

- 437 MEDAL.**—Bronze. Lionel d'Este. (See above.) Reverse exhibited. A winged genius presenting an open scroll to a lion. Signed and dated (1443).

Lent by Mr. E. Cheney.

- 438 MEDAL.—Bronze. Novello Malatesta; Lord of Cesena in 1429; died 1465. Obverse exhibited. The Reverse (a Knight kneeling before a crucifix), is signed OPUS PISANI PICTORIS.

Lent by Mr. Alfred Morrison.

- 439 MEDAL.—Bronze. Lionel d'Este. (See Nos. 436 and 437.) Obverse exhibited. The Reverse, a child with three faces, is signed OPUS PISANI PICTORIS.

Lent by Mr. J. C. Robinson.

- 440 MEDAL.—Bronze. Pisanello, painter and medallist of Verona. Born circa 1360; died 1451. Obverse exhibited, inscribed PISANUS PICTOR; the Reverse has the letters F. S. K. I. P. F. T. within a garland.

Lent by Mr. J. C. Robinson.

- 441 MEDAL.—Bronze. Giovanni Francesco Gonzaga, Marquis of Mantua. Born 1394; died 1444. Reverse exhibited. The marquis on horseback accompanied by an equerry. Signed by the artist.

Lent by Mr. J. C. Robinson.

By MATTEO DE' PASTI, Painter and Architect of Verona. Worked in 1446.

- 442 MEDAL.—Bronze. Isotta degli Atti, wife of Sigismund Pandulph Malatesta. (See Nos. 443 and 444.) Born 1430; died 1470. Obverse exhibited. Reverse, with the device of an elephant, signed OPUS MATHEI DE PASTIS. V. MCCCCXLVI.

Lent by Mr. E. Cheney.

- 443** MEDAL.—Bronze. Sigismund Pandulph Malatesta, Lord of Rimini. Born 1417; died 1468. Obverse exhibited, on which he is described as Gonfalonier of the Holy Roman Church "S. RO. ECCLESIE. C. GENERALIS." Reverse, the Castle of Rimini [not the woman holding broken column as described by Armand].

Lent by Mr. E. Cheney

- 444** MEDAL.—Bronze. Sigismund Pandulph Malatesta. (See above, No. 443.) Obverse exhibited. The reverse, on which is the castle of Rimini, bears the date 1446.

Lent by Mr. Heseltine.

By the MEDALLIST using the device of a FIGURE OF HOPE. (Worked in 1482 and 1492.)

- 445** MEDAL.—Bronze. Nonina Strozzi, wife of Bernard Barbiggia. Obverse only.

Lent by Mr. J. C. Robinson.

By SPERANDIO, Sculptor and Medallist of Mantua. Born circ. 1447; died 1528.

- 446** MEDAL.—Bronze. Antonio Sarzanella. "Sapientiæ Pater." Obverse shown. On the Reverse, which is signed OPUS SPERANDEI, is a figure of Prudence seated on a throne ornamented with dogs' heads.

Lent by Mr. E. Cheney.

- 447** MEDAL.—Bell metal. G. Marescotti. Bolognese senator, poet, and historian. Born 1407; died 1503. Obverse exhibited. The Reverse, on which is a full-length figure of Marescotti, is signed by the medallist.

Lent by Mr. E. Cheney.

- 448 MEDAL.—Bronze. Giovanni Bentivoglio II. Governed Bologna from 1462 to 1506; died 1509. Obverse exhibited. Reverse (signed). Two genii supporting the shield of Bentivoglio.

Lent by Mr. E. Cheney.

- 449 MEDAL.—Bronze. Guido Pepoli of Bologna, member of the city council in 1467; died 1505. Reverse exhibited. Two men playing at chess, with the legend, "sic docui regnare tyrannum." Signed.

Lent by Mr. E. Cheney.

- 450 MEDAL.—Bronze. Marino. Caraccioli, Count of St. Angelo, Marshal in the of King Ferdinand of Naples. Obverse exhibited. Reverse (signed) army. A young man in antique armour, seated on a lion.

Lent by Mr. J. C. Robinson.

- 451 MEDAL.—Bronze. Luigi Carbone, Ferrarese poet. Born circa 1436; died circa 1483. Reverse (signed) exhibited: Calliope presenting a laurel crown to the poet. The obverse bears the punning legend, "Candidior pura carbo poeta nive."

Lent by Mr. E. Cheney.

By MATTEO DE' PASTI (See Nos. 442 to 445).

- 452 MEDAL.—Bronze. Leon Battista Alberti, Florentine architect, poet and scholar. Born 1405; died 1472. His masterpiece, the Church of St. Francis, at Rimini, was erected in fulfilment of a vow of Pandolfo Malatesta (See Nos. 443 and 444). Obverse exhibited. Reverse (signed) a winged eye within a wreath.

Lent by Mr. Alfred Morrison.

By GIOVANNI FRANCESCO ENZOLA, Goldsmith, of Parma. (Worked 1456 to 1475.

- 453 MEDAL.—Bronze. Constantine Sforza, Lord of Pesaro. Born 1448; died 1483. Obverse exhibited. Reverse, the Citadel of Pesaro. Signed "IO FR. PARMEN." MCCCCLXXV.

On Table No. II.

- 454 INKSTAND.—Bronze. A sea monster with a human head. A shell affixed to his back is intended to hold the ink. 16th century. Venetian.

Lent by Mr. C. Wigram.

- 455 KNOCKER.—Bronze. Boy mounted on a mask, lion-headed dragons on each side. 16th century. Venetian.

Lent by Mr. G. Salting.

- 456 MOSES—after MICHAEL ANGELO. 17th century. Italian. (H. $15\frac{3}{4}$ inches.)

Lent by Mr. Drury Fortnum.

- 457 KNOCKER.—Bronze. Same design as No. 334 (on stand between cabinets 8 and 9). Venetian.

Lent by Mr. T. F. Shattock.

- 458 KNOCKER.—Bronze. Boy in centre, winged cherub above, a lion on each side. 16th century. Italian.

Lent by Mr. T. F. Shattock.

- 459 STATUETTE.—Bronze. Atalanta, or Running Nymph from the Villa of Hadrian. This carefully worked and highly finished bronze should be compared with No. 425 in the centre of the table. Late 16th or early 17th century. Florentine.

Lent by Mr. C. Wigram.

- 460 KNOCKER.—Bronze. Winged lion of St. Mark holding a hammer between his forepaws. 16th century. Venetian.

Lent by Mr. C. Wigram.

TABLE CASE B.

PORTRAIT MEDALS. CHIEFLY ITALIAN, 15th and 16th centuries.

- 461 MEDAL.—Bronze. With legend, Antonius de Conticuidis de Mutiliana Urbe Comes. Obverse only.

Lent by Mr. J. C. Robinson.

- 462 MEDAL.—Bronze. Altobellus Averoldus, Bishop of Brixen, Apostolic Legate, &c. Obverse exhibited. The Reverse of this fine anonymous medal, probably Venetian work, has a spirited group of three men stripping Truth of her raiment. In the exergue is the inscription, "VERITATI D."

Lent by Mr. Alfred Morrison.

- 463 MEDAL.—Bronze. The Sultan Mahomet II. (born 1430; died 1481), by GENTILE BELLINI. Obverse exhibited. The Reverse, on which are three crowns, bears the signature "GENTILIS BELENUS," &c.

Lent by Mr. Alfred Morrison.

- 464 MEDAL.—Bronze. Giovanni Pico della Mirandola, Platonic philosopher, and "a great lord of Italy." Born 1463; died 1494, "in the time of lilies," *i.e.*, on the day on which Charles VIII. entered Florence.

Lent by Mr. Alfred Morrison.

- 465 MEDAL.—Bronze. Aloisius. Tuscanus. Advocatus. 15th century. Florentine.

Lent by Mr. E. Cheney.

- 466 MEDAL.—Bronze. Cosimo de' Medici. "Pater Patriæ."

Lent by Mr. Alfred Morrison.

- 467 MEDAL.—Bronze Giuliano and Lorenzo de' Medici. Struck to commemorate the overthrow of the Pazzi Conspiracy. Obverse exhibited. "JULIANVS MEDICES LVCTVS PVBLICVS." The murder of Giuliano in the Cathedral of Florence. On the Reverse is the rescue of Lorenzo. LAVRENTIVS MEDICES—SALVS PVBLICA. The authorship of this medal is ascribed on the authority of Vasari to ANTONIO POLLAIUOLO.

Lent by Mr. Alfred Morrison.

- 468 MEDAL.**—Bronze. Antonio Obverse, bust to right, with tight fitting skull cap, and the inscription ANTONIUS GRATIA DEI CESAREUS ORATOR. MORTALIUM CURA. On the Reverse, which is exhibited, is a car filled with figures, and drawn by lions or panthers. The similarity in style between this work and the Pazzi Medal (No. 467) appear to warrant its being ascribed to Antonio Pallaiuolo.

Lent by Mr. Alfred Morrison.

- 469 MEDAL.**—Bronze. Paul II. in consistory (Pope from 1464 to 1471). On reverse Christ surrounded by the heavenly hosts.

Lent by Mr. Drury Fortnum.

- 470 MEDAL.**—Bronze. Alfonso d'Este I., Duke of Ferrara (husband of Lucretia Borgia). Born 1476; died 1534. The Reverse bears the signature of Niccolo Florentino, and the date 1493.

Lent by Mr. J. C. Robinson.

- 471 MEDAL.**—Bronze. P. Marcus, A.S. Franc. Venet. On the Reverse the Lamb upon a hill, from which flow down the streams of Salvation. Signed A. Selvi, and dated Florence, 1748. This 18th century cast medal is exhibited for comparison with the earlier Italian medals.

Lent by Mr. Drury Fortnum.

- 472 MEDAL.**—Bronze. Vittoria Colonna, Marchioness of Pescara, the friend of Michel Angelo and the most celebrated poetess of Italy. Born 1490; died 1547. On Reverse a phoenix and sun surrounded by a wreath.

Lent by Mr. J. C. Robinson.

- 473 MEDAL.**—Bronze. Isabella Sforza, Duchess of Milan. The portrait closely resembles the superb drawing by Titian, belonging to Mr. Malcolm, and exhibited at the Grosvenor Gallery in 1878. On the Reverse is an erect female figure, fully draped, carrying a ball and cornucopia. The legend—Veneri Victrici.

Lent by Mr. J. C. Robinson.

- 474 MEDAL.**—Bronze. G. F. Gonzaga II., Marquis of Mantua. Born 1466; died 1519. Obverse exhibited.

Lent by Mr. J. C. Robinson.

- 475 MEDAL.**—Bronze. The same as the foregoing. Obverse exhibited. Signed "Meliolus dicavit."

Lent by Mr. Alfred Morrison.

- 476 MEDAL.**—Bronze. The Emperor Augustus. Obverse: bust to right—CÆSAR IMPERATOR PONT, &c. Reverse exhibited for comparison with Plaque, No. 197 in Cabinet No. 6. Augustus bearing the caduceus gives his hand to a woman, holding a cornucopia. Signed, "CHRISTOPHORUS HIERIMIAE F."

Lent by Mr. Drury Fortnum.

- 477 MEDAL.**—Bronze. Francesco da Sangallo, Florentine sculptor and architect. Born 1494; died 1576. By the artist himself. Obverse exhibited. The date "M.D.L.," engraved opposite the face. On the reverse a Hermes and a dog, surrounded by a wreath. The legend "DURABO".

Lent by Mr. E. Cheney.

- 478 MEDAL.**—Bronze. Cardinal Bembo. Venetian. Born 1470; died 1547. Obverse exhibited. The work of BENVENUTO CELLINI. Date, 1537 to 1539.

Lent by Mr. E. Cheney.

- 479 MEDAL.**—Bronze. Same as foregoing. Reverse exhibited. Pegasus. No legend. Compare No. 498, the medal of Francis I., a signed work of CELLINI.

Lent by Mr. J. C. Robinson.

- 480 MEDAL.**—Bronze. John Bellini, Venetian painter. Born 1427; died 1516. The work of VITTORE GAMBELLO, called CAMELIO, a sculptor who is mentioned from 1484 to 1523. On the reverse is an owl in the centre of the field, with legend, "Virtutis et ingenii;" and the inscription, "Victor Camelius faciebat."

Lent by Mr. Alfred Morrison.

- 481 MEDAL.**—Bronze. Niccolo d'Este, of Ferrara. No legend on Obverse; on the Reverse a crown, with the initials N. M. P.(?) in Gothic letters. The portrait closely resembles that of Niccolo's son Borso, first Duke of Ferrara. An example of the medal in the British Museum, however, has the following inscription upon it: NICOLAI MARCHIO . ESTENSIS . FER.

Lent by Mr. J. C. Robinson.

- 482 MEDAL.**—Bronze. Ferdinand II. of Aragon, King of Sicily (1495-61). Reverse—seated female figure, partly draped, holding cornucopia over her head. "Publicæ felicitatis. Spes." Signed with the initial W.

Lent by Mr. Alfred Morrison.

- 483 MEDAL.**—Bronze. "N. L. Cosmici Pœtae, C L." Obverse exhibited. On reverse, Pegasus, with the word "Genius" above.

Lent by Mr. J. C. Robinson.

- 484 PLAQUE.**—Bronze. Laureated bust of the famous Milanese General, Gian Giacomo Trivulzio. Born 1441; died 1518. The Plaque is dated on the Reverse, 1494. (Diam. $1\frac{3}{4}$ inches.)

Lent by Mr. Alfred Morrison.

- 485 MEDAL.—Bronze. Gianelli Turrian of Cremona. Reverse exhibited. Female figure, bearing on her head a vase, from which issues water, which is caught by a crowd below.

Lent by Mr. Drury Fortnum.

- 486 MEDAL.—Bronze. Hippolyta Gonzaga, wife of Antonio Carrafa. Born 1535; died 1563. Obverse exhibited. By LEONE LEONI, of Arezzo. Born about 1510; died 1590. Signed, ΛΕΩΝ ΑΡΗΤΙΝΟΣ.

Lent by Mr. Alfred Morrison.

- 487 MEDAL.—Bronze. Same as foregoing. Reverse exhibited. Diana going to the chase.

Lent by Mr. J. C. Robinson.

- 488 MEDAL.—Bronze. IO . FRAN . TRI . MAR . VIG . CO . MUSO AC VAL REN ET STOSA. D. Reverse exhibited. Female figure on a dolphin. The legend, FUI SUM ET ERO.

Lent by Mr. J. C. Robinson.

- 489 MEDAL.—Bronze. J. L. Nogaret de la Valette, Duke of Esperon. Signed Dupré, 1607. Reverse exhibited, lion and a fury with torch in each hand.

Lent by Mr. J. C. Robinson.

- 490 MEDAL.—Bronze. Bindo Altoviti. Obverse exhibited. On the Reverse, is a draped female figure supporting a pillar.

Lent by Mr. E. Cheney.

- 491 MEDAL.—Bronze. Marco Antonio Memmo, Doge of Venice. Proof. No Reverse. Signed G. Dupré. F. 1612.

Lent by Mr. Drury Fortnum.

- 492 MEDAL.—Bronze. Francesco di Medici. Proof. No Reverse.

Lent by Mr. J. C. Robinson.

- 493 MEDAL.—Bronze. Charles V. and Ferdinand I. Obverse exhibited. Reverse, signed Cristof Arothschicz, 1535.

Lent by Mr. Drury Fortnum.

- 494 MEDALLION.—Ivory. Charles V. Full faced portrait, wearing the order of the Golden Fleece. CAROLUS V. IMPE. AUGUSTUS. (D. $2\frac{3}{4}$ inches.)

Lent by Mr. J. C. Robinson.

- 495 MEDALLION.—Boxwood. Portrait, front face, in cap with wings. On a label, A.D. 1526. German. 16th century. (D. $2\frac{3}{4}$ inches.)

Lent by Mr. J. C. Robinson.

- 496 MEDAL.—Bronze. Louis XII. of France. Portrait on a ground semé with lilies. Obverse—portrait of his Queen, Dated 1499.

Lent by Mr. J. C. Robinson.

- 497 MEDAL.—Bronze. Francis I. as Duc de Valois. Reverse—a Salamander, Dated 1504.

Lent by Mr. J. C. Robinson.

- 498 MEDAL.—Bronze. Francis I., by BENVENUTO CELLINI. Born in 1500; died 1571. Reverse exhibited, horseman treading Fortune under foot. Signed BENVENV. F.

Lent by Mr. J. C. Robinson.

- 499 MEDAL.—Bronze. Maria de' Médici. Reverse, a galley with many figures.

Lent by Mr. J. C. Robinson.

- 500 MEDAL.—Bronze. Louis XIII. Reverse, figure of Justice, enthroned, dated 1621.

Lent by Mr. J. C. Robinson.

- 501 MEDAL.—Bronze. Marguerite de Salis. MARG . DE . SALUS . MAR . D . BE. Bust to left.

Lent by Mr. J. C. Robinson.

- 502 MEDAL.—Bronze. Martin Ruzé de Beaulieu, Secrétaire des Finances. Obverse exhibited. Reverse, Hercules and Atlas, dated 1620.

Lent by Mr. J. C. Robinson.

- 503 MEDAL.—Bronze. Cardinal de Richelieu. Reverse, the Chariot of Fame, signed WARIN, 1630.

Lent by Mr. J. C. Robinson.

- 504 MEDAL.—Bronze. Francesco Guerrieri, signed P. P. R. Reverse, figures of Peace and War embracing.

Lent by Mr. Drury Fortnum.

- 505 MEDAL.—Bronze. Domenico Fontana. Reverse, an obelisk with date 1586.

Lent by Mr. Drury Fortnum.

- 506 MEDALLION.—Boxwood. Profile head of old man with beard. Legend, IEORG ELENT. (Dia. 1 inch.)

Lent by Mr. J. C. Robinson.

- 507 MEDALLION.—Boxwood. Male Portrait. Three-quarter face. Costume of 16th century. German. (Dia. $2\frac{1}{4}$ inches.)

Lent by Mr. J. C. Robinson.

- 508 PLAQUE.**—Boxwood. Male portrait in profile, inscribed on the back:
H. HAN. V. SCHERFEN. BERG. GSTALT S.A. 51 JAR. 1524. (Height
4 inches, width $3\frac{1}{4}$ inches.)

Lent by Mr. J. C. Robinson.

On Table III.

TABLE CASE C. (Bronzes.)

- 509 PLAQUE.**—Bronze. Portion of a mirror; on the back the bust of Tito Strozzi (Latin poet). Ascribed to VITTORE PISANO, of Verona (Pisanello). N. Italian. 15th century. (See Mus. Mazzuchellianum, pl. 13, 6. ($7\frac{1}{2}$ by $6\frac{1}{4}$.)

Lent by Mr. Drury Fortnum.

- 510 PLAQUE.**—Bronze. Two female figures, "Spring" and "Autumn." Italian. 17th century. (H. 4 inches, W. $3\frac{1}{2}$ inches.)

Lent by Mr. Bowyer.

- 511 PLAQUE.**—Bronze. Oval. Tarpeia crushed to death by shields. Signed "Ioannes I." Cast from an engraved crystal. Italian. 16th century. (H. $2\frac{1}{2}$ inches, W. 3 inches.)

Lent by Mr. Bowyer.

- 512 PLAQUE.**—Bronze. Christ arrested in the Garden of Gethsemane. Composition of many figures; from a crystal. Signed "Valerius, Fa." (Valerio Vicentino.) (H. $2\frac{3}{4}$ inches, W. $3\frac{3}{4}$ inches.)

Lent by Mr. C. B. Marlay.

- 513 PLAQUE.**—Bronze. The Betrayal of Christ. Composition of many figures, Signed "Valerius Sellus, Fa." Italian. 16th century. (H. $2\frac{3}{4}$ inches, W. $3\frac{3}{4}$ inches.)

Lent by Mr. C. B. Marlay.

- 514 PLAQUE.—Bronze. St. Sebastian bound to a column. Architecture with bas-relief. 15th century. Italian. (H. 3 inches, W. $2\frac{1}{2}$ inches.)

Lent by Mr. Bowyer.

- 515 PLAQUE.—Bronze. Oval. Bull-fight. Italian. Late 16th century. (H. $2\frac{3}{4}$ inches, W. $3\frac{1}{2}$ inches.)

Lent by Mr. Bowyer.

- 516 PLAQUE.—Bronze. The Deposition. Composition of many figures after Riccio. Italian. 16th century. (H. 5 inches ; W. 7 inches.)

Lent by Mr. J. C. Robinson.

- 517 PLAQUE.—Bronze. Virgin and Child on an architectural throne, surrounded by Saints. Italian. 15th or early 16th century. (H. $2\frac{3}{4}$ inches, W. 2 inches.)

Lent by Mr. J. C. Robinson.

- 518 PLAQUE.—Bronze. Apparently for the cover of a lamp. The Judgment of Solomon. Italian. 16th century. (H. $2\frac{3}{4}$ inches, W. $1\frac{1}{2}$ inches.)

Lent by Mr. Bowyer.

- 519 PLAQUE.—Bronze. The Virgin standing on a Crescent, with the Holy Child in her arms. No background. Florentine. 16th century. (H. 5 inches.)

Lent by Mr. Drury Fortnum.

- 520 PLAQUE.**—Bronze. Ovoid. Female bust in profile to left. Diana (?). Italian. Early 16th century. (H. 2 inches, W. $1\frac{1}{4}$ inches.)

Lent by Mr. J. C. Robinson.

- 521 PLAQUE.**—Bronze. Circular. Bacchanalian scene. A female figure enthroned in the centre. Signed "I. O. F. F." Italian. 16th century. (D. $2\frac{1}{4}$ inches.) (See also No. 226.)

Lent by Mr. J. C. Robinson.

- 522 PLAQUE.**—Bronze. Circular. The Judgment of Paris. Signed I O. F. F. Italian. 16th century. (D. $2\frac{1}{4}$ inches.) (See also No. 225.)

Lent by Mr. J. C. Robinson.

- 523 PLAQUE.**—Bronze. Circular. Orphœus in the Wood. Erect figure playing on a stringed instrument, surrounded by wild beasts. Italian. 15th century. (D. $2\frac{1}{4}$ inches.)

Lent by Mr. J. C. Robinson.

- 524 PLAQUE.**—Bronze. Female bust; to right; ornamental frame; above, two winged genii supporting a hat. Italian. 16th century. (H. $2\frac{1}{4}$ inches. W. 2 inches.)

Lent by Mr. T. F. Shattock.

- 525 PLAQUE.**—Bronze. Circular. Winged female figure seated on a globe under a tree, placing a garland on the head of a cupid. On a label hanging from a tree the letters "I. S. A." Italian. 16th century. (D. 2 inches.) (See also No. 213.)

Lent by Mr. J. C. Robinson.

- 526 PLAQUE.—Bronze. Circular. The Fall of Phaeton. From the drawing made by Michel Angelo for Tommaso Cavaleri. This is possibly the hat ornament for which the drawing was made. Italian. 16th century. (D. 2 inches.)

Lent by Mr. J. C. Robinson.

- 527 PLAQUE.—The Holy Family. Probably cast from an engraved crystal. Italian. 16th or 17th century. ($2\frac{5}{8}$ by $3\frac{1}{8}$.)

Lent by Mr. Drury Fortnum.

- 528 PLAQUE.—Bronze. David and the headless body of Goliath. Italian. 16th century. (H. $2\frac{3}{4}$ inches, W. $2\frac{1}{4}$ inches.)

Lent by Mr. E. Cheney.

- 529 PLAQUE.—Neptune rebuking Æolus(?), or, Andrea Doria rivalling Neptune. Inscribed: AND . PATRIS . AVSPITIIS . ET . PROPRIO . LABORE. Italian. 16th century. Genoese (?). ($3\frac{3}{8}$ by $2\frac{7}{8}$.)

Lent by Mr. Drury Fortnum.

- 530 PLAQUE.—Allegorical subject. A woman on a car drawn by two horses, two figures on each side. Italian. 16th century. ($2\frac{1}{2}$ by 5.)

Lent by Mr. Drury Fortnum.

- 531 PLAQUE.—The sacrifice of a bull to an idol. N. Italian. Early 16th century. (H. 3 inches, W. 4 inches.)

Lent by Mr. Drury Fortnum.

- 532 PLAQUE.—Bronze. Circular. An allegory. Cupid and two boys. Perhaps by BOLDU, of Venice. North Italian. 15th or 16th century. (D. $3\frac{5}{8}$.)

Lent by Mr. Drury Fortnum.

- 533 PLAQUE.—Bronze. Hercules wrestling with Achelous ; probably cast from an engraved crystal, the work of MAZZARO or GIO DI CASTEL, BOLOG. Italian. 16th century. (H. $3\frac{1}{4}$ by W. 4.)

Lent by Mr. Drury Fortnum.

- 534 PLAQUE.—Bronze. The Virgin seated within a niche, with the Holy child standing at her feet. Mounted in a case. (H. $2\frac{3}{4}$ inches, W. $1\frac{1}{2}$ inches.)

Lent by Mr. J. C. Robinson.

- 535 PLAQUE.—Bronze. Circular. Reproduction of the back of the Martelli mirror. Florentine. 16th century. (D. $6\frac{3}{4}$ inches.)
The original, by DONATELLO, is in the South Kensington Museum.

Lent by Mr. J. C. Robinson.

- 536 PLAQUE.—Bronze. David and the headless body of Goliath. Italian. 16th century. (H. $2\frac{3}{4}$ inches, W. $2\frac{1}{4}$ inches.)

Lent by Mr. Bowyer.

- 537 PLAQUE.—Bronze. Hercules wrestling with the Centaur, by MODERNO. Italian. 15th century. See No. 219. in Cabinet No. 6. (H. $2\frac{3}{4}$ inches, W. 2 inches.)

Lent by Mr. Vaughan.

- 538 PLAQUE.—Bronze. Oval. Sea Nymph reclining on a Dolphin. Italian. 16th century. (H. 2 inches, W. 3 inches.)

Lent by Mr. Vaughan.

- 539 PLAQUE.—Bronze. Oval. A group of three nude figures, from an antique gem. (H. $1\frac{1}{4}$ inches, W. 1 inch.) Italian. 16th century.

Lent by Mr. Vaughan.

- 540** PLAQUE.—Bronze. Orpheus seated in a wood, surrounded by wild beasts. Italian. 16th century. (H. $1\frac{1}{4}$ inches, W. $3\frac{1}{4}$ inches.)

Lent by Mr. Vaughan.

- 541** PLAQUE.—Bronze. Hercules strangling the Nemean lion. Italian. 15th century. (H. $2\frac{1}{2}$ inches, W. $1\frac{3}{4}$ inches.)

Lent by Mr. Vaughan.

- 542** PLAQUE.—Bronze. Virgin and child between two candelabra. Paduan (?). 15th century. (H. $3\frac{3}{4}$ inches, W. $3\frac{1}{4}$ inches.) (See also No. 198.)

Lent by Mr. Vaughan.

- 543** PLAQUE.—Bronze. St. Jerome. Erect, partially draped figure with a lion at his feet. Italian. 15th century. (H. 3 inches, W. 2 inches.)

Lent by Mr. Vaughan.

- 544** PLAQUE.—Bronze. Ornamental frame of architectural design, which has probably contained a portrait; winged boys as supporters; shield of armorial bearings on the pediment. Italian. 16th century. (H. 5 inches, W. 4 inches.)

Lent by Mr. Vaughan.

- 545** PLAQUE.—Bronze. The presentation in the Temple. This work was made for a Pax. (See No. 253 in Cabinet No. 6.) Italian. 15th century. (H. $3\frac{3}{4}$ inches, W. $2\frac{1}{2}$ inches.)

Lent by Mr. Vaughan.

- 546 PLAQUE.**—Bronze. Virgin and child under architectural canopy, supported on each side by the figure of a Saint, and a seated cherub playing on a lute; above, in a lunette, the Resurrection. Apparently from a Venetian design. Signed at the back, "Moderni"; but the inscription, if genuine, appears to have been tampered with. Italian. 15th century. (H. $4\frac{1}{4}$ inches by $2\frac{1}{4}$ inches.)

Lent by Mr. Vaughan.

- 547 LARGE PLAQUE.**—Bas-relief. The Deposition. A group of many figures. Italian. 15th century. School of Donatello (Bertoldo?) (H. 6 inches, w. $8\frac{3}{8}$.) Same composition as the terra cotta basrelief by Donatello in S. Antonio Padua.

Lent by Mr. Drury Fortnum.

On Table No. III.

- 548 FIGURE.**—Bronze. Melchisedeck. By ALESSANDRO VITTORIO. Bearded figure, with long drapery, of which a fold passes over the head. In the hands a long scroll with the words, MELCHISEDECK SACERDO, P.P. Signed round the base ALEXANDER VICTOR, F.

Lent by Mr. E. Cheney.

- 549 FIGURE.**—Bronze. Pluto. Right hand holding trident; left resting on side. Cerberus at his feet. Rough casting from model of one of the Fontainebleau gods, executed in silver by BENVENUTO CELLINI. Italian. 16th century.

Lent by Mr. E. Cheney.

- 550 FIGURE.**—Bronze. The Prophet Malachi. By ALESSANDRO VITTORIO. Companion figure to No. 548. On the scroll held by the Prophet the word MALACHIAS, P.P. Signature as on No. 548.

Lent by Mr. E. Cheney.





Burlington Fine Arts Club

1880.

EXHIBITION

OF

DRAWINGS IN WATER COLOURS

BY

ARTISTS BORN IN OR SUBSEQUENT TO 1800,

AND NOW DECEASED,

*Or who, born previous to that date, have died since the Exhibition of the
Club in 1871,*

ILLUSTRATIVE OF THE PROGRESS AND DEVELOPMENT OF THAT BRANCH
OF THE FINE ARTS IN GREAT BRITAIN.



PRINTED FOR THE BURLINGTON FINE ARTS CLUB.

1880.

Burlington Fine Arts Club

1880.

EXHIBITION

OF

DRAWINGS IN WATER COLOURS

BY

ARTISTS BORN IN OR SUBSEQUENT TO 1800,

AND NOW DECEASED,

*Or who, born previous to that date, have died since the Exhibition of the
Club in 1871,*

ILLUSTRATIVE OF THE PROGRESS AND DEVELOPMENT OF THAT BRANCH
OF THE FINE ARTS IN GREAT BRITAIN.



PRINTED FOR THE BURLINGTON FINE ARTS CLUB.

1880.

LONDON :
METCHIM & SON, 20, PARLIAMENT STREET, WESTMINSTER, S.W.,
AND 32, CLEMENT'S LANE, E.C.

LIST OF CONTRIBUTORS.

*AITCHISON, GEORGE BELL, A. C.	HOLLINS, WILLIAM
*BLACKSTONE, F. ELLIOT BOLLANS, E.	*INMAN, THOMAS FREDERICK
BOSTOCK, J. A., C.B.	*JOHNSON, RICHARD
BOULTON, E.	KLUGH, MISS
*BOWMAN, WILLIAM	*LAMPSON, GEORGE CURTIS
*BOYCE, GEORGE P.	LEECH, MRS.
BURGESS, C. E.	LUCAS, THOMAS
BURROW, HARRY	*MASSEY, EDMONDS
*COPE, W. H.	*MILLARD, CHARLES ANTHONY
COTMAN, F. G.	MORRIS, THOMAS
DALZIEL, G.	NAFTEL, P. J.
DEANE, MRS. W. W.	*NORTHBROOK, EARL OF
*DEVITT, THOMAS L.	*PILLEAU, HENRY
*DILLON, FRANK	PRICE, MRS.
DITCHFIELD, ARTHUR	QUILTER, WILLIAM
*DRAKE, SIR WILLIAM	RICHARDSON, T. M.
EVANS, SAM. T. G.	RIVIERE, BRITON, A.R.A.
FAHEY, JAMES	*ROGET, JOHN L.
FALKNER, MISS	SAFE, J. W.
*FERGUSON, JAMES	SCHETKY, MISS
FRIPP, G. A.	*SMITH, GEORGE
*GIBBS, ANTONY	*SMITH, J. TRAVERS
*HAES, HENRY	SPIERS, R. PHENÉ
*HAMILTON, EDWARD, M.D.	STORR, MRS. JOHN S.
HARLAND, ROBERT	TAYLOR, TOM
HARRIS, J. D.	*TEESDALE, FREDERIC SYMES
HARRISON, FREDERICK	*VAUGHAN, HENRY
HARRISON, MISS E.	*VIRTUE, J. S.
HARRISON, MISS FANNY	VOKINS, WILLIAM
HENDERSON, MAJOR	WAITHMAN, C.
HEWETT, PRESCOTT	*WARD, T. HUMPHREY
HIGGIN, E.	WARREN, ALBERT H.
	WOOD, MRS. THOMAS

* The Contributors whose names are thus marked, are Members of the Club.



EXHIBITION
OF
DRAWINGS IN WATER COLOURS.

INTRODUCTORY REMARKS.



THE EXHIBITION OF WATER COLOUR DRAWINGS, which was held by the Burlington Fine Arts Club in 1871, was confined to the works of Painters then dead, who were born in the last century. The collection now in the Gallery may be regarded as supplementary to the first; and, were it complete, would represent all deceased British Painters in Water Colours who were excluded from the scope of the former Exhibition.*

Chronologically, the Drawings now offered to view divide themselves into two classes: the first comprising a few old men, who, born before 1800, have died since the Exhibition of 1871, the second containing those Artists whose full course of life was run within the period of the last 80 years and 5 months.

* The case of Samuel Jackson, who died in 1870 but was not represented in 1871, is believed to be the only exception.

Our present collection may therefore seem, at first sight, to be not only of a fragmentary, but also of a somewhat miscellaneous, character. That it is not, however, without historic value, will be apparent on a systematic examination of its contents. A short analysis of dates will show that it represents a distinct period in the annals of the British school of Painting in Water Colours; a period, it is true, of transition, and in some respects of decline, but one in which styles and processes, and theories (old and new), were upon their trial, and in which, if some early fire had become extinct, and some well-trodden pathways of beauty had been closed, there may still, perchance, be found the germ of new revivals, or Schools of Art which have yet to come.

It appears from the statistics given in the following Catalogue of Painters, that their dates of birth extend from 1778 to 1848 (a period of 70 years), and that the dates of their deaths range (over the last 52 years) from 1828 to 1880. But at the beginning and the end of these periods there are some half-dozen names which properly belong, the one set to a remoter past, and the other set to the present or a future age.

At the beginning, in the department of landscape, we are invited to cast one retrospective glance at a style of art sharply distinguishable from what was to follow. Of the classic landscape, so long admired, but now so much decried by leaders of modern criticism, we see the last in some beautiful specimens from the hand of Finch. One or two solitary examples of Gastineau and Samuel Jackson establish some further connection with the former generation, and the veteran Schetky still holds his own among the painters of marine subjects. Valentine Bartholomew and Mrs. Harrison put in an appearance with their flower pieces; and then the new age begins.

At the end of the series we have, in the department of figure drawing, a corresponding glimpse of the future. In Frederick Walker, of whose high quality there is a fine example before us, we see the founder of a new school, which has rapidly developed of late years, and from which there is much to hope for. To that school, arising, as it has, from the modern demand for wood-engraving, and owing some of its defects to the requirements of that art, belong the works of Pinwell, Houghton, and Valentine Bromley.

Eliminating thus, on the one hand, the painters (chiefly of landscape) who were born in the last century, and on the other, this little group of artists (chiefly figure-painters) who have died young and recently, there remain, as the great bulk of those now represented, a congregation of names belonging to a more definite and limited period of time. Taking the average age of thirty as that of the maturity of an artist's power, it will be found that the majority of those whose works are here before us, either attained, or would (if living) have attained that age between the years 1830 and 1850, or (at latest) 1860. Thus it is the British School of Water-Colour Painting, during the second quarter of the nineteenth century, that forms the main subject of the present collection. It is true that throughout the earlier portion of that time, some greater masters of the preceding age were still exercising a living influence, and that much of the merit of the works now before us is due to their precept and example. What we now see are for the most part productions of the younger generation during the period in question. But these men were still guided by traditions of the old school of water-colour landscape in the typical age of its history. Among them also there stood out conspicuously a few artists of original genius, who would have made their mark in any age, and risen superior to the ordinary following of a school. In Müller's

powerful sketches; in the elaborate and glowing figure pictures of John Frederick Lewis; in Cattermole's telling and dramatic compositions; in the poetic imaginings of Poole, and in the Venetian colour of Holland and of Deane, and somewhat perhaps in the picturesque figures of Topham, we recognize the man of rank possessing qualities of his own which are not merely typical of the time. Young Bonington died when the period now under review was but just begun. He, too, was gifted with innate power of the same kind, which gave him a place distinct from the school of artists by which he was surrounded. The works of William Bennett, McKewan, and Whittaker, may be selected as fair types of the landscape school of the period, and to these the names of many excellent artists in that department might be added.

In marine painting, the works of Chambers, E. W. Cooke, Bentley, and others, bear witness to considerable strength. They gave life and movement to their seas and shipping, although they lived too late to arouse, in pictures of our old battle-ships, a historic interest like that imparted to them by painters of the olden time

The painters of architecture comprise Joseph Nash, Skinner Prout, and John Burgess, and also Deane and Holland, and (in virtue of his interiors) D. H. McKewan, in all of whom again a strong pictorial feeling dominates over the precise measurements of the professional draughtsman.

While these and other artists of taste continued to uphold the merit of our school, being guided, not only by tradition, but by a feeling of delight in the pictorial beauty, which but enhances the expression of character and of the facts of nature, there were certain changes taking place in the condition of Landscape Painting as a profession, which diverted its original aim, and in some respects produced a degradation.

To explain this, it is necessary to go back to a somewhat remote period of history, and to recollect the source from which the British School of Water-Colour Painting took its rise. Our landscape and our figure painters alike owed much of their early encouragement and progress to their connection with the art of engraving. In the case of landscape, this influence was exerted somewhat in the following way. The plates published by Boydell, after Claude and others, and Woollett's fine engravings, many after Wilson, had, by the end of the eighteenth century, so familiarized the public eye with some of the charm of composition in subjects of ideal landscape, that the demand for topographic views, which had by that time greatly increased, could no longer be satisfied by the weak and unpictorial productions which had previously sufficed for its supply. Hence arose that employment of artistic principles, and engrafting of an artistic treatment upon subjects of local interest, which, in the early part of the present century, gave intellectual work to a brilliant phalanx and succession of Water-Colour painters of landscape topography, beginning with Girtin, and culminating in Turner, in whose hands the art at length assumed an ideal form, and the scaffolding upon which it had been constructed was cast down.

In the period now under review the forms of landscape art above referred to seem to have come, for the time at least, to an end. The classic school, as we have seen, had become extinct. The art of Turner died with him; and topographic drawing for the engravers entered upon a new phase. What had formerly been the domain of the curious and faithful antiquary, now passed into the hands of speculators in the showy annuals with which the loo tables of our drawing rooms once groaned. The necessity of rapid production, and the use of steel plates instead of copper, induced a superficial manner, and the art lost its stamina, and finally its existence. Drawings for these books will be

found here in the works of Bartlett, Allom, and Parris. There were other sources of deterioration, incident to the advanced state at which the technical art of water-colour painting had now arrived. The simplicity of its processes, and the cleanly nature of the medium employed, made it especially suitable for the practice of amateur artists. Some of the greatest of our water-colour painters, whose single works now sell at Christie's for sums which would have been fortunes to them, lived by teaching young ladies to sketch. Hence arose a class of professors of the art; principles were stiffened into rules, hand-books were written, and royal roads laid out for students. Tricks of the studio came thus to be confounded with artistic methods of treatment, and, as compared with the prettiness of the picture, the expression of the subject was too often regarded as a secondary consideration. Many drawings by Penley, Rowbotham, and others, belong to this purely academic class.

Then came a reaction. Truthful imitation of nature was set up by critics as the only aim worthy of a landscape painter, and style in art was slighted as unintelligent mannerism. The ultimate result of such teaching (a state in which the retina would be the sole guide to art) was not however reached in the period of history now illustrated. Some of its tendency is visible in the work of Sutcliffe and Shalders; but not unfavourably in the only specimen of an acknowledged "pre-Raphaelite" in the Gallery, a fine drawing by Thomas Seddon.

There is less to be said of the figure painters in general, considered as a school. The style of some of the earlier drawings of this class, as those of Maclise, Frank Stone and J. W. Wright, seems traceable to the practice of the miniature painters of former times; while the rustic figures of Oakley, and the more ambitious designs of Henry Warren and Wehnert, may perhaps be regarded as a further development on a larger scale of the same manner of painting. The class of subject painting

of a serious or sentimental kind, to which the two last named painters belong, is not often attempted now in this medium, though we are familiar with figure drawings in water colour, some of them on a large scale. These new developments are not, however, even foreshadowed in the collection before us; the archaic revival, which attracts so much attention, and has such earnest devotees at the present time, being entirely the work of living artists.

Many and various are the styles and technical qualities of the works thus brought into one view. Taken together, however, they afford an opportunity, not only of estimating the school as a whole during the period represented, but perhaps of making profitable observations respecting the nature of the processes used, and on the vexed question of the permanency of pigments. Nearly sixty years have now passed since the Society of Painters in Water Colours, when they migrated from Spring Gardens to the Egyptian Hall, reverting to their original plan of confining their exhibition to works in water colours, issued, in their catalogue of 1821, a protest against an opinion hostile to the prosecution of their art, which had been spread abroad, to the effect that the materials of these works were "so frail and perishable that the talents of the artist were rendered useless by the ephemeral nature of his productions. Some failures," they admitted, "which occurred in the infancy or experimental age of the art, might appear to a superficial observer to justify these objections." These prejudices, however, they urged, had "in a great measure yielded to the evidence of many excellent works which had stood the test of several years uninjured: and the total extinction of such notions might be confidently anticipated as near at hand." This question must for some time past have been ripe for solution, and, with the aid of an assemblage of drawings like the present, might possibly be set at rest.

In arranging the drawings in the Gallery an endeavour has been

made to group together, as far as practicable, the works of each painter ; but in some cases such a disposition has not been found feasible, owing to the limited space at command.

In the following catalogue, the artists' names are arranged alphabetically, and a list of exhibited works is appended to each, together with (in general) a short sketch of the painter's characteristics ; and some personal memoranda, for which the compiler is indebted, mainly to the extremely valuable "Dictionary of Artists of the English School" by the late Mr. Samuel Redgrave, but also the late Mr. Henry Ottley's "Dictionary of Recent and Living Painters and Engravers," 1876, as well as to private informants.

A numerical index, referring to the names of the painters, and, through that channel, to the names and particulars of the drawings, has also been added, for use in the Gallery.

J. L. R.

BURLINGTON FINE ARTS CLUB,

June, 1880.

INDEX

TO THE NAMES OF ARTISTS REPRESENTED.

Arranged according to the Numbers on the Drawings.

No.		No.	
1	BARTLETT, WILLIAM HENRY	35	BRIGHT, HENRY
2	} MULLER, WILLIAM JAMES	36	SCHETKY, JOHN CHRISTIAN
3		37	BOUGH, SAMUEL
4		38	INCE, JOSEPH MURRAY
5	SEDDON, THOMAS	39	EVANS, WILLIAM (of Eton)
6	PARRIS, EDMUND THOMAS	40	} BONINGTON, RICHARD PARKES
7	} MULLER, WILLIAM JAMES	41	
20		42	LEE, FREDERICK RICHARD, R.A.
21	BRIDELL, F. LEE	43	} BONINGTON, RICHARD PARKES
22	INCE, JOSEPH MURRAY	44	
23	BARTLETT, WILLIAM HENRY	45	REED, JOSEPH CHARLES
23A	} FROST, WILLIAM EDWARD, R.A.	46	COTMAN, MILES EDMUND
23B		47	} BONINGTON, RICHARD PARKES
23C	BARTHOLOMEW, MRS. ANNE C.	48	
23D	ALLOM, THOMAS	49	ALLEN, JOSEPH W.
23E	CROMEK, THOMAS H.	50	} LEWIS, JOHN FREDERICK, R.A.
24	COTMAN, MILES EDMUND	58	
25	CHAMBERS, GEORGE	59	COOK, SAMUEL
26	SCHETKY, JOHN CHRISTIAN	60	ARCHER, JOHN WYKEHAM
27	BRIDELL, FREDERICK LEE	61	} HARRISON, GEORGE H.
28	} CHAMBERS, GEORGE	62	
29		63	FINCH, FRANCIS OLIVER
30	CALLOW, JOHN	64	LEWIS, JOHN FREDERICK, R.A.
31	EVANS, WILLIAM (of Bristol)	65	MAWLEY, GEORGE
32	} CHAMBERS, GEORGE	66	GASTINEAU, HENRY
33		67	} FINCH, FRANCIS OLIVER
34	{ JOY, JOHN CANTILOE	68	
	{ JOY, WILLIAM	69	

No.	
70	HERBERT, ALFRED
71 }	BENNETT, WILLIAM
72 }	
73	GASTINEAU, HENRY
74	SUTCLIFFE, THOMAS
75 }	BENNETT, WILLIAM
76 }	
77	HERRIES, HERBERT C.
78	HARRISON, GEORGE H.
79 }	ROWBOTHAM, THOMAS LEESON
80 }	
81	HERRIES, HERBERT C.
82 }	HIXON, JAMES THOMPSON
to }	
85 }	
86 }	MACLISE, DANIEL, R.A.
to }	
90 }	
91	JUTSUM, HENRY
92 }	MACLISE, DANIEL, R.A.
to }	
95 }	
96	NASH, JOSEPH.
97 }	MCKEWAN, DAVID HALL
98 }	
99	BARTHOLOMEW, VALENTINE
100 }	DEANE, WILLIAM WOOD
to }	
104 }	
105	GREEN, BENJAMIN R.
106 }	MCKEWAN, DAVID HALL
107 }	
108	HARRISON, MRS. MARY
109	VICKERS, ALFRED GOMERSAL
110	LUNDGREN, EGRON
111 }	NASH, JOSEPH
112 }	
113	STONE, FRANK, A.R.A.
114 }	NASH, JOSEPH
115 }	

No.	
116	ARCHER, JOHN WYKEHAM
117	PYNE, JAMES BAKER.
118	JACKSON, SAMUEL
119	WRIGHT, JOHN WILLIAM
120	HOLLAND, JAMES
121	HOUGHTON, ARTHUR BOYD
122 }	BROMLEY, VALENTINE
123 }	
124 }	HOLLAND, JAMES
125 }	
126	PROUT, J. SKINNER
127	BRANDARD, ROBERT
128 }	HOLLAND, JAMES
to }	
131 }	
132	PROUT, J. SKINNER
133 }	CATTERMOLLE, GEORGE
134 }	
135	LEE, WILLIAM
136	BURGESS, JOHN
137 }	CATTERMOLLE, GEORGE
to }	
139 }	
140	LIVERSEEGE, HENRY
141	TOPHAM, FRANCIS WILLIAM
142 }	POOLE, PAUL FALCONER, R.A.
143 }	
144	ROWBOTHAM, THOMAS LEESON
145	WALKER, FREDERICK, A.R.A.
146	PINWELL, GEORGE JOHN
147	POOLE, PAUL FALCONER, R.A.
148	TOPHAM, FRANCIS WILLIAM
149 }	POOLE, PAUL FALCONER, R.A.
150 }	
151	BURGESS, JOHN
152 }	WHITTAKER, J. W.
153 }	
154	ROSENBERG, GEORGE F.
155	HARRISON, MRS. MARY
156	WEHNERT, EDWARD HENRY

INDEX.

xv

No.
 157 OAKLEY, OCTAVIUS
 158 ROSENBERG, CHARLES
 159 OAKLEY, OCTAVIUS
 160 BENTLEY, CHARLES
 161 OAKLEY, OCTAVIUS
 162 HAYES, MICHAEL ANGELO, R.H.A.
 163 WEIGALL, CHARLES H.
 164 RIVIERE, WILLIAM
 165 WARREN, HENRY
 166 PENLEY, AARON E.
 167 RIVIERE, WILLIAM
 168 BRANWHITE, CHARLES
 169 BURGESS, JOHN
 170 HAYES, MICHAEL ANGELO, R.H.A.
 171 BAKER, THOMAS
 172 VICKERS, ALFRED GOMERSAL
 173 ROSENBERG, GEORGE F.
 174 BONINGTON, RICHARD PARKES
 175 SUTCLIFFE, THOMAS
 176 HOUGHTON, ARTHUR BOYD
 177 CRESWICK, THOMAS, R.A.
 178 ROSENBERG, GEORGE F.
 179 } CRESWICK, THOMAS, R.A.
 180 }

No.
 181 FINCH, FRANCIS OLIVER
 182 MAWLEY, GEORGE
 183 VICKERS, ALFRED GOMERSAL
 184 } COOKE, EDWARD WILLIAM, R.A.
 185 }
 186 CATTERMOLLE, GEORGE
 187 WHITTAKER, J. W.
 188 SHARPE, MISS ELIZA
 188A EVANS, WILLIAM (of Eton)
 189 ROSENBERG, GEORGE F.
 190 LEE, WILLIAM
 191 HARRISON, GEORGE H.
 192 PENLEY, AARON E.
 193 NASH, JOSEPH
 194 HARRISON, MRS. MARY
 195 BRIDGES, JAMES
 196 EVANS, WILLIAM (of Bristol)
 197 RICHARDSON, EDWARD
 198 SHALDERS, GEORGE
 199 ALLOM, THOMAS
 200 OAKLEY, OCTAVIUS
 201 LUNDGREN, EGRON
 202 SHALDERS, GEORGE

ABBREVIATIONS AND EXPLANATIONS.

O.W.C.S. Old Water Colour Society.

I.P.W.C. Institute (or, as first called, New Society) of Painters in Water Colours.

S.B.A. Society of British Artists.

R.A. Royal Academician.

A.R.A. Associate of Royal Academy.

R.S.A. Royal Scottish Academician.

R.H.A. Royal Hibernian Academician.

Ass. Associate.

Mem. Member.

The dates given (in some cases approximately only) of Associateship and Membership of Artists' Societies are those of first admission to the title. The "Institute" was, from its reconstruction in 1835, to the year 1863, when it assumed that name, called the "New Society of Painters in Water Colours." Until 1856 that Society consisted of Members only; and the distinction between "Members" and "Associates" seems not to have been finally established until 1860.

The numbers after the titles indicate the numbers on the frames. Nos. 1 to 171 are on the walls, and 172 to 185 on the screens, of the Gallery; and Nos. 186 to 202 on the Ground Floor.

Names of Contributors marked with an asterisk are Members of the Club.



CATALOGUE.

ALLEN, JOSEPH W., b. 1803 (in Lambeth), d. 1852. S.B.A. Mem. 1830.

Painted chiefly in oil; but his early works, views in Cheshire and North Wales, were in water-colour. He was also a scene painter, much employed on the elegant little Olympic stage, presided over by Madame Vestris; and he etched landscapes on copper. The son of a schoolmaster, he began life as an usher at Taunton. He is said to have gained a knowledge of the old painters by serving as a picture-dealer's assistant. He was teacher of drawing at the City of London School.

A LAKE SCENE, with ruins, peasants and sheep.—49

16½ inches w. by 10¾ inches h.

Signed "*J. W. Allen, 1836.*"

Lent by Sir William Drake.*

ALLOM, THOMAS, b. 1804 (in London), d. 1872.

Best known as a facile and elegant designer of the class of topographic views, which the introduction of steel engraving, and the fashion of pictorial annuals, brought into request towards the middle of the century. His sepia designs for these engravings are executed with spirit and delicacy. He was by profession an architect, and had served an apprenticeship to Francis Goodwin. He also studied at the Royal Academy.

The following works are wholly or in part illustrated by Allom:—"Character and Costume in Turkey and Italy," descriptions by Emma Reeve, 21 lith., fo.; "Views of Tyrolese Scenery," 46 steel engravings, 4to.; "The British Switzerland, or picturesque rambles in the English Lake District," letter-press by Thos. Rose, steel engravings, 4to., 1858, &c.—"The Chinese Empire illustrated," letter-press by G. N. Wright, steel engravings, 4to., 1858-9; Beattie's "Scotland," 4to., 1838; Britton and Brayley's "Devonshire and Cornwall," steel engravings, 4to., 1832.

VIEW OF LEICESTER (in sepia).—23 D

6 inches w. by 4 inches h.

Lent by Richard Johnson, Esq.*

AN ALTAR PIECE.—199

27 inches w. by 35 inches h. (oval top.)

Lent by Mrs. John S. Storr.

ARCHER, JOHN WYKEHAM, b. 1808 (at Newcastle-on-Tyne),
d. 1864. I.P.W.C. Mem. 1842.

Originally an engraver (pupil of John Scott), and employed upon topographic plates by the Findens and others, he became a successful designer of these subjects, treating them with picturesque accessories, and separately as water colour drawings. He drew and etched the thirty-seven plates in "Vestiges of Old London," 4to., 1851; and (with John Brown) "Fragments of British Antiquity," 15 plates, fo.; and was also known as a writer in the magazines.

At South Kensington is a drawing by him of "Holland House," in the "Wm. Smith bequest," and at the Brit. Museum are 479 drawings of objects in London and its environs.

VIEW OUTSIDE A CITY GATE.—116

11 inches w. by 7 inches h.

Lent by Richard Johnson, Esq.

MONUMENT TO ALFRID, KING OF BERNICIA, at Bewcastle, Cumberland.—60

10½ inches w. by 14½ inches h.

Lent by R. Phené Spiers, Esq.

BAKER, THOMAS, b. 1812, d. 1864.

A landscape painter, known and esteemed by patrons in the Midland Counties as "Baker, of Leamington." He was a member of the Birmingham Society of Artists, but seceded from it some time before he died. He was buried, according to his own request, next to his fellow-townsmen David Cox.

There is a drawing by him ("Cubbington Church") at S. Kensington, in the "William Smith" Collection.

LANDSCAPE, with trees and water.—171

7 inches w. by 4¾ inches h.

Lent by Richard Johnson, Esq.*

BARTHOLOMEW, VALENTINE, b. 1799, d. 1879. O.W.C.S. Ass. 1835. Flower Painter in Ordinary to the Queen.

For many years the fashionable flower painter of the day. His second wife, Mrs. Anne Charlotte Bartholomew, was distinguished in the same branch of art.

FLOWERS AND BIRD'S NEST.—99

15½ inches, by 11 inches (oval).

Lent by Henry Haes, Esq.*

BARTHOLOMEW, MRS. ANNE CHARLOTTE, b. 1800, (in Norfolk), d. 1862.

Her maiden name is said to have been Fayermann. Her first husband was Mr. Turnbull, a popular composer of music, and she, when Mrs. Turnbull, wrote a poem and a farce, and painted miniature portraits. After her second marriage, with Bartholomew the flower painter, she adopted his class of subjects, and treated them with success.

FRUIT.—23 C

10½ inches w. by 8¼ inches h. (oval.)

Dated "*Dec., 1855.*"

Lent by R. Phené Spiers, Esq.

BARTLETT, WILLIAM HENRY, b. 1809 (in London), d. 1854.

A prolific and indefatigable sketcher and designer of subjects for the drawing-room books of topographic landscape, which were published during the second quarter of the present century. From 1823, when he made a tour of English cities with John Britton, until his death on board ship in the Mediterranean, he was thus employed; his travels and illustrations extending to Switzerland, Italy and the East.

The following are works wholly or in part illustrated by him:—"Beattie's Switzerland Illustrated," 2 vols., 4to., 1836; "Scotland Illustrated," 2 vols., 4to., 1838; "The Waldensees," 4to., 1838; "The Danube Illustrated," 4to., 1842; "Walks about the city and environs of Jerusalem," 8vo., 1844 and 1848; "The Nile Boat," 8vo., 1850; "Gleanings, pictorial and antiquarian, on the Overland Route, 8vo., 1850 and 1851; "Forty days in the Desert," 8vo.; "Pictures from Sicily," 8vo., 1853; "Jerusalem Revisited," 8vo., 1855.

See also "A Brief Biography of W. H. Bartlett, Topographical Artist, by John Britton, 1855." (Published in the "*Art Journal*," January, 1855, and separately.)

FOUNTAINS AND BOLTON ABBEYS. Three subjects.—1

12 inches w. by 9½ inches h., 10¼ inches w. by 14½ inches h., 12 inches w. by 9½ inches h.

Lent by James S. Virtue, Esq.*

TINTERN ABBEY. Three subjects.—23

13 inches w. by 9½ inches h., 8½ inches w. by 10 inches h., 13 inches w. by 9½ inches h.

Lent by James S. Virtue, Esq.*

BENNETT, WILLIAM, b. 1811, d. 1871. I.P.W.C. Mem. 1848.

This clever and pleasing landscape painter is distinguished, not only by the freshness and vigour of his suggestion of English, and particularly forest scenery, but by his dexterous use of the full, wet brush, in the manner practised by the great sketchers of our school—Cox, De Wint, and Müller. He is said, indeed, to have been a pupil of Cox's. Besides the many drawings which he sent to the "New Society" (now the "Institute"), in Pall Mall, he exhibited works at the "Academy" from 1842 to 1854.

BRIDGE AND WATERFALL, North Wales.—71

20 inches w. by 26 inches h.

Signed "*W. Bennett, 1849.*"

Lent by Prescott Hewett, Esq.

EAST CLIFF, Hastings; Early Morning.—72

16½ inches w. by 10 inches h.

Signed "*W. Bennett.*"

Lent by Edward Hamilton, Esq., M.D.*

BLACKBERRY GATHERING, Bolsover Castle in the Distance.—75

21½ inches w. by 12½ inches h.

Signed "*W. Bennett.*"

Lent by F. S. Teesdale, Esq.*

HADDON HALL.—76

14½ inches w. by 10¼ inches h.

Lent by John Ashton Bostock, Esq., C.B.

BENTLEY, CHARLES, b. 1808, d. 1854. O.W.C.S. Ass. 1834.
Mem. 1843.

A prolific landscape and marine painter, varied in matter and effect. Coast scenes, generally English, were his most frequent subjects. The spirited manner in which he treated them conveys a feeling of movement and life.

There are drawings by him at South Kensington.

COAST SCENE.—160

15½ inches w. by 10¾ inches h.

Signed "*C. Bentley.*"

Lent by F. S. Teesdale, Esq.*

BONINGTON, RICHARD PARKES, b. 1801 (near Nottingham),
d. 1828.

A painter of celebrity, who, although he died under the age of 27, established a distinct place in the history of art. He is claimed alike by the English and the French School, by the former in right of birth, by the latter in virtue of his education. Although, however, he left his country when barely 15, to study in Paris, at the *École des beaux-arts*, it was his native feeling for the beauty which surrounds us, that led him to slight the academic teaching of Gros, and take his inspiration first from the great Venetian and skilful Dutch Masters in the Louvre, and afterwards from his own observation of nature. He went to Italy in 1822, and views in Venice thenceforth became, with scenes on the French coast, his principal subjects in landscape. He was also a skilful composer of figure pictures of the *genre* class, treating his groups with a fine eye for harmonious contrasts of rich colour. The sparkling delicacy of his drawings is in a measure due, not only to his nice perception of slight differences in tone and colour, but to a refinement in handling the brush. He seems to use it as others might have drawn with a pencil, indicating forms with a pointed touch which is characteristic of his style. There can be little doubt that his pictures had an influence on the French school, at a critical period of its reform; though it was those of Constable, exhibited in the *Salon* at about the same time, that effected a revolution in French landscape art.

Bonington's father was, at one time (like his grandfather) governor of the county gaol of Nottingham, and also painted portraits and landscapes, and his mother kept a school; but the family had to leave England in consequence, it is said, of the father's irregularities. Some of Bonington's works were lithographed by J. D. Harding, and some mezzo-tinted by S. W. Reynolds. He illustrated, "*Ballades, Tableaux et Traductions du moyen age, publiés par F. Langlois, et ornés de vignettes, &c.*" 8vo., Paris. 1828. Some of the coloured aquatint plates engraved by Newton and Thales Fielding and others, in "*Excursion sur les côtes et dans les Ports de Normandie*," fo., Paris, are after his drawings. See also "*Catalogue de l'œuvre gravé et lithographié, de R. P. Bonington, par Aglaüs Bouvenne*," Paris, 1873.

He exhibited only four pictures at the Royal Academy. At South Kensington there are by him two drawings in the "Wm. Smith bequest." At the British Museum there are some drawings, and his sketch-book. At the National Gallery is an oil picture of "Venice," in the "Vernon Collection."

VIEW ON THE FRENCH COAST.—40

6 $\frac{3}{4}$ inches w. by 5 inches h.

Lent by Henry Vaughan, Esq.*

VIEW OF THE BAY OF SPEZZIA, on the Riviera. The spot where Shelley was drowned.—41

10 inches w. by 6 $\frac{3}{4}$ inches h.

Signed "*Bonington*."

[Of this subject, Bonington painted an oil picture.]

Lent by Sir William Drake.*

SEA PIECE.—43

7 $\frac{1}{4}$ inches w. by 6 $\frac{5}{8}$ inches h.

Lent by Henry Vaughan, Esq.*

PORTRAITS OF THE ARTIST'S BROTHER AND SISTER.—44

7 $\frac{1}{4}$ inches w. by 6 inches h.

Lent by William Vokins, Esq.

A TURK RECLINING, with a Slave and Attendant.—174

6 $\frac{1}{2}$ inches w. by 5 $\frac{3}{8}$ inches h.

Lent by Sir William Drake.*

LOGETTA DEL BIGALLO, Florence.—47

4 inches w. by 6 $\frac{3}{8}$ inches h.

Lent by Henry Vaughan, Esq.*

ON THE SEINE.—48

12 inches w. by 13 inches h.

Lent by Richard Johnson, Esq.*

BOUGH, SAMUEL, b. 1822 (at Carlisle), d. 1878. Ass. R.S.A., 1859,
R.S.A., 1875.

Though grey and sometimes cold in tone, this artist's works, both in oil and water-colour, are held in much repute, and deservedly admired for his skill in effective composition. Untaught, except by nature, he threw up the office of town clerk of his native place, to begin the practice of art as a scene painter at Manchester and at Glasgow, where he also decorated interiors and designed landscapes for book illustrations. He settled in Edinburgh about 1855. Thence he sent oil landscapes to Burlington House, but they seem to have attracted less notice there than they deserved.

AT HENLEY-ON-THAMES.—37

20 $\frac{1}{4}$ inches w. by 13 $\frac{3}{4}$ inches h.Signed "*Sam. Bough, 1876.*"

Lent by William Hollins, Esq.

BRANDARD, ROBERT, b. 1805 (at Birmingham), d. 1862.

Though this artist excelled in water-colour landscape, his fame rests chiefly upon his eminence as a line engraver. He was a pupil of Edward Goodall's, and his rendering of the works of Turner, particularly in the large plate of "Crossing the Brook," entitle him to a place in the foremost rank of the School of Landscape Engravers, which was brought to its maturity under the teaching and influence of that great painter.

See a notice of his works in the "*Art Journal*" for Feb. 1862.

He published a series of 17 etchings, entitled "Scraps from Nature."

At South Kensington there is a drawing by him ("Rocks at Hastings") in the Sheepshanks Collection. His brother-in-law, Mr. Floyd, of Birmingham, has a large collection of his drawings and etchings.

VIEW OF THE NEW RIVER, near Canonbury; Islington Church in the distance.—127

9 $\frac{3}{4}$ inches w. by 7 $\frac{1}{4}$ inches h.

Signed "*R. Brandard, 1833.*"

Lent by Sir William Drake.*

BRANWHITE, CHARLES, b. 1818, d. 1880. O.W.C.S. Ass. 1849.

A landscape painter familiar to old frequenters of the "Society's" exhibitions, by his striking representations of water scenes with ice, often under a sunset effect. Latterly he also painted green foliage by river beds. He worked chiefly in oil, but sketched well in water colours, and had a very rapid and popular style of execution, using opaque pigments in large quantity. He was a Bristol man, his father having been a very clever miniature painter there, who also painted some portraits in oil, and had great power in reading the characteristics of his sitters. Charles Branwhite's elder brother, Nathan, who died young, was also a portrait painter.

VIEW IN SCOTLAND (in Sepia).—168

12 inches w. by 8 inches h.

Lent by J. W. Safe, Esq.

BRIDELL, FREDERICK LEE, b. 1831 (at Southampton), d. 1863.

An artist of much poetic feeling, too little known or appreciated during his short life. Italian mountain scenery, under solemn or rich effects of light and colour, were his favourite subjects. One of his most important pictures, "The Coliseum by Moonlight," was exhibited at the Royal Academy in 1859. After his death, many of his pictures were sold at Christie's at high prices.

COAST OF ITALY. Sunset.—21

10 $\frac{3}{8}$ inches w. by 7 $\frac{1}{2}$ inches h.

Lent by Richard Johnson, Esq.*

LAKE LUGANO.—27

6 $\frac{3}{8}$ inches w. by 4 $\frac{3}{8}$ inches h.

Lent by Mrs. W. W. Deane.

BRIDGES, JAMES, b. 1802, d. 1865.

A landscape painter, and professor of landscape drawing to the Royal Military Academy at Woolwich.

RIVER SCENE. Moonrise.—195

18 $\frac{3}{4}$ inches w. by 13 $\frac{1}{4}$ inches h.

Lent by R. Phené Spiers, Esq.

BRIGHT, HENRY, b. 1814 (at Saxmundham), d. 1873. I.P.W.C.
Mem. 1839 (till 1845).

Bright's peculiar quality, the rapid decisive handling, approaching sometimes to mannerism, by which he could catch the light of sun or moon, or accentuate a flying shadow, is better seen in his oil than in his water-colour painting. He also drew with surprising brilliancy and effect in chalk and pencil, and some lithographed drawing copies that he published show the way in which he could suggest a dazzling sunshine with a few powerful touches. Windmills were favourite subjects with him. He was self-taught in art, but his place of birth and the field of his study of nature give him some claim to relationship with the Norwich School. He was brought up as a chemist, and began life by dispensing drugs at the Norwich Hospital.

WINDMILL.—35

27 $\frac{1}{4}$ inches w. by 17 $\frac{1}{4}$ inches h.

Signed "*H. Bright*."

Lent by James Fergusson, Esq.*

BROMLEY, VALENTINE WALTER, b. 1848 (in London), d. 1877.
I.P.W.C. Ass. 1868. Ass. S.B.A.

This young painter, whose death curtailed a career of much promise, was descended from a family of artists, several of whom were eminent as engravers. He himself was a practised designer of woodcut illustrations for books and newspapers. His small groups were delicately executed, and his figures possessed character, and sometimes humour of expression. After a tour in America with Lord Dunraven, he exhibited some water-colour studies of Indian life and costume, which form a distinct class of his works. He also painted in oil.

GIRL WITH SHIRTS OF NETTLES; from Hans Christian Andersen's tale,
"Eleven Wild Swans."—122

12½ inches w. by 9¼ inches h.

Lent by H. Burrow, Esq.

"THE GREATEST OF THESE IS CHARITY."—123

23½ inches w. by 16½ inches h.

Signed "*Valentine W. Bromley, 1875.*"

Lent by E. Boulton, Esq.

BURGESS, JOHN, b. 1814, d. 1874. O.W.C.S. Ass. 1851.

An effective and truthful painter of architecture, distinguished not only by his careful works in water colour, of which there were exhibited upwards of 260 at the "Old" Society's Gallery during twenty-four years, but by his admirable drawing with the lead pencil, which he employed, in the manner of a brush, to lay both flat and delicately gradated tints. He travelled in France and Italy when a young man, sketching and enjoying life at the same time. In about the year 1840 he settled in Leamington as a teacher of drawing, and subsequently sketched in Derbyshire and on the Wye. He came of a decidedly artistic stock, being of a fifth generation of painters. His father, John Cart Burgess, painted flowers and wrote some treatises on art; his uncle, H. W. Burgess, was landscape painter to William IV.; his grandfather was a portrait painter, and his great grandfather is said to have given lessons to Gainsborough. His mother, too, was a daughter of Anker Smith, the line engraver, and Mr. J. B. Burgess, A.R.A., is his cousin. He is said to have had great taste in music.

A "sketch" of his life, works, and character, by Rosario Aspa, was published in the "Leamington Spa Courier" in or about February, 1877, and reprinted for private circulation.

INTERIOR OF CHURCH AT YPRES.—136

14½ inches w. by 21 inches h.

Lent by E. Bollans, Esq.

WEST FRONT OF CATHEDRAL AT CHARTRES.—151

14 inches w. by 23 $\frac{1}{4}$ inches h.

Lent by E. Bollans, Esq.

CHÂTEAU AT BLOIS, on the Loire (Barrack entrance).—169

14 $\frac{1}{2}$ inches w. by 21 $\frac{1}{2}$ inches h.

Lent by Charles E. Burgess, Esq.

CALLOW, JOHN, b. 1822, d. 1878. I.P.W.C. Mem. 1845. O.W.C.S.
Ass. 1849.

Exhibited many drawings at the Old Society, generally sea-pieces, cleverly and agreeably painted, but with a certain sameness of manner and treatment.

He contributed some exemplars in sepia and water-colours to Vere Foster's "Drawing Copy Book," obl. 4to., 1871.

SHIPS BEATING UP CHANNEL.—30

13 $\frac{1}{2}$ inches w. by 9 $\frac{1}{2}$ inches h.

Lent by George Smith, Esq.*

CATTERMOLÉ, GEORGE, b. 1800 (in Norfolk), d. 1868. O.W.C.S.
Ass. 1822 and 1829, Mem. 1834 (to 1852).

A water-colour artist of great note and original genius; singularly dramatic in the character and grouping of his figures, and of unfailling pictorial skill in the composition of forms, and the disposal and setting of harmonious colour. Rarely elaborate in detail, his works are always complete in their effect, and the subject fills the paper. In treating a mediæval theme, he did not copy the manner of painters of a bygone age, but sought to reproduce, after a style of his own, and in obedience to a luxuriant fancy, the picturesque features of the old time. Thus while, in their very exaggeration, his works reflect the painter's mind, they, at the same time, convey a certain sense of reality. He indicated the forms of objects by means of vigorous strokes of the brush, which serve both for outlines and for the marking of shadows. Early in life he made drawings for John Britton's architectural publications, and from time to time he contributed illustrations to other works, including the "Waverley Novels," and the original edition, with woodcuts, of "Master Humphrey's Clock;" and he made designs for the following series:— "The Book of Raphael's Cartoons" (steel plates), 8vo., 1837 (and 1845); "The Great Civil War of Charles I. and the Parliament," by Richard Cattermole (George's brother), plates, 2 vols., royal 8vo., 1845; "The History and Antiquities

of Haddon Hall" (lithog.), 4to., 1867. "The Art Album," 4to., 1861, contains some "facsimiles" of his water-colour drawings. He also drew on stone, for the litho-tint process of printing, a series of characteristic designs, of folio size, which were published (about 1845) under the name of "Cattermole's Portfolio." Latterly, he also painted in oil.

A collection of fine specimens of his drawings, the gift of the late Mr. Henderson, is now at the National Gallery; and there are, at South Kensington, seven in the "Ellison Gift," and seven in the "Townshend Bequest."

CARDPLAYERS.—133

18 inches w. by 12 $\frac{3}{4}$ inches h.

Signed "G. C., 1853."

Lent by Mrs. Leech.

THE DEATH WARRANT.—134

12 $\frac{3}{4}$ inches w. by 9 inches h.

Signed "G. C."

Lent by Major Henderson.

THE SAUCY PAGE.—137

15 $\frac{1}{4}$ inches w. by 10 $\frac{3}{8}$ inches h.

Lent by Major Henderson.

THE ARMOURER.—138

16 $\frac{1}{2}$ inches w. by 11 $\frac{3}{4}$ inches h.

Signed "G. C."

Lent by Henry Vaughan, Esq.*

THE BATTLE OF BRISTOL.—139

14 inches w. by 10 inches h.

Lent by William Bowman, Esq.*

THE HAUNTED MILLS.—186

19 $\frac{1}{2}$ inches w. by 14 $\frac{1}{4}$ inches h.

Signed "G. C."

Lent by J. Travers Smith, Esq.*

CHAMBERS, GEORGE, b. 1803 (at Whitby), d. 1840. O.W.C.S. Ass.
1834. Mem. 1835.

Brought up as a sailor, and untaught as an artist, but naturally qualified to become a marine painter, it was not until late in his career that he gained his high reputation in this branch of art. He was at one time a house painter at Whitby, at another, a scene painter at the Pavilion Theatre; he worked for seven years upon Mr. Horner's great panorama of London, exhibited at the Colosseum, in the Regent's Park; and he took portraits of ships. These, it is said, attracted the notice of Admiral Lord Mark Kerr, who introduced him to William IV.; but the prospect of professional success thus opened to him was too soon closed by his early death. There are three battle pieces by him at Greenwich Hospital. It was late in his career that he acquired the art of painting in water-colours.

See "Life and Career of George Chambers," by John Watkins, 1841.

At South Kensington there are two drawings by him in the "William Smith Bequest," and two in the "Ellison Collection;" and there are some at the British Museum.

ON THE THAMES.—25

10 inches w. by 7½ inches h.

Signed "*G. Chambers.*"

Lent by F. Elliot Blackstone, Esq.*

MARGATE.—28

8¾ inches w. by 6½ inches h.

Lent by Richard Johnson, Esq.*

PORTSMOUTH HARBOUR.—29

13½ inches w. by 9½ inches h.

Lent by George Smith, Esq.*

HAY BARGES AT THE MOUTH OF THE THAMES.—32

14 inches w. by 8¾ inches h.

Signed "*G. Chambers.*"

[From the collection of Aaron Penley.]

Lent by Sir William Drake.*

AMSTERDAM.—33

13½ inches w. by 9½ inches h.

Signed "*G. Chambers, 1839.*"

Lent by Henry Vaughan, Esq.*

COOK, SAMUEL, b. 1806 (at Camelford), d. 1859. I.P.W.C. Mem. 1849.

He painted with much truth and *con amore* the rolling seas and rock-bound coasts of his native Cornwall, and at the same time pursued at Plymouth the trade of a painter and glazier. At the place of his birth he had been employed in a woollen factory, but from chalking designs on the floor of his work-room, he rose to the painting of signs of inns and scenes for travelling shows, and then grained wood, and also produced water-colour landscapes of real artistic merit.

There is a drawing by him ("Weir, near Oxford"), in the "Wm. Smith Collection" at South Kensington.

ON THE NORTH COAST OF CORNWALL.—59

28½ inches w. by 16¾ inches h.

Lent by A. C. Bell, Esq.

COOKE, EDWARD WILLIAM, b. 1811, d. 1880. A.R.A. 1851, R.A. 1864. F.R.S., &c.

Well known as an artist by his oil paintings of marine subjects, views in Venice, sunsets in the East, and coast studies. He also painted in water-colour. His father, George Cooke, and his uncle, William Bernard Cooke, were both eminent line engravers. Before he was nine years old, he was drawing on wood from nature for London's "Encyclopædia of Plants." Then he drew and etched about 400 drawings for Loddige's "Botanical Cabinet." At fourteen he made Stanfield's acquaintance, and began sketching boats and shipping. After studying architecture under the elder Pugin, he etched fifty plates of shipping and craft, and then divers coast sketches. His first oil picture (of Broadstairs) was painted in 1826, when he had been sketching round the South Coast. In 1830 he first went abroad, and between 1832 and 1844 he sketched in England, Scotland, Ireland, France, Belgium and Holland, and in 1845-6 in Italy, Spain, Morocco, Switzerland, Norway and Sweden, and the Baltic afterwards afforded him subjects, and he made geological studies round the English Coast. He was a man of scientific attainments, and a member of many learned societies. He had always a pencil and paper ready to hand, and a prodigious number of the accurate memoranda which he thus accumulated were sold at Christie's in May, 1880.

The following are works which he published or illustrated:—

"Fifty Plates of Shipping and Craft, drawn and etched by E. W. C." 4to. 1829.

"Views of the Old and New London Bridges, drawn and etched by E. W. C." 8vo., 1833.

"London and its Vicinity, to the extent of about twenty miles." 50 plates by George and E. W. Cooke. Imp. 8vo., 1826-32.

"Grotesque Animals, invented, drawn, and described by E. W. C." 24 autotypes. 4to., 1872.

At South Kensington there are fourteen drawings by him, in the "Sheepshanks Collection," and there are some at the British Museum.

GATEWAY ON THE QUAI, Honfleur.—184

9 $\frac{3}{4}$ inches w. by 7 $\frac{1}{2}$ inches h.Signed "*E. W. Cooke, R.A.*"

Lent by F. S. Teesdale, Esq.*

ENTRANCE TO DOVER HARBOUR.—185

12 $\frac{1}{4}$ inches w., by 8 $\frac{1}{2}$ inches h.Signed "*E. W. Cooke, April 1837.*"

Lent by Henry Vaughan, Esq.*

COTMAN, MILES EDMUND, b. 1811, d. 1858.

Painted, both in oil and water-colour, in a manner inherited from his father, John Sell Cotman, the eminent landscape and marine painter of the Norwich School. He succeeded his father as teacher of drawing in King's College School, London.

A folio volume of etchings, eight by his father, and ten by him, was published at Norwich, without date; and an 8vo. Collection of eleven by him alone, dated 1832.

SEA PIECE. Moonlight.—24

17 $\frac{3}{8}$ inches w. by 14 $\frac{3}{4}$ inches h.

Lent by F. G. Cotman, Esq.

THE DREADNOUGHT.—46

22 $\frac{1}{2}$ inches w. by 16 $\frac{1}{4}$ inches h.Signed "*M. E. Cotman, 1830.*"

Lent by F. G. Cotman, Esq.

CRESWICK, THOMAS, b. 1811 (at Sheffield), d. 1869. A.R.A. 1842.
R.A., 1851.

This popular landscape painter is chiefly known by his oil pictures, but he drew in water-colours with delicacy and tender feeling, for the most part with a view to book illustration. He also published some pretty designs on copper, as a member of the Etching Club, between 1838 and 1852. A large collection of his works was brought together at the International Exhibition Buildings, at South Kensington, in the summer of 1873, including a screen hung with water-

colours, and some of his vignette designs. There are designs by him in an edition of Goldsmith's Poetical Works, sq. 8vo., 1846.

BOATS OFF HASTINGS.—177

6½ inches w. by 5½ inches h.

[From the Artist's Collection.]

Lent by Sir William Drake.*

A MOUNTAIN ROAD.—179

5½ inches w. by 3½ inches h.

Lent by Richard Johnson, Esq.*

VIEW IN THE WEALD OF KENT. Two men in the foreground fishing.—180

11½ inches w. by 7¾ inches h.

Lent by Sir William Drake.*

CROMEK, THOMAS H., b. , d. 1873. I.P.W.C. Ass. 1850.

Painted interiors chiefly. His home was Wakefield, in Yorkshire; but he lived much abroad.

CHAPEL OF ST. URSULA, SUBIACO.—23E

14½ inches w. by 10¾ inches h.

Lent by James Fahey Esq.

DEANE, WILLIAM WOOD, b. 1825, d. 1873. I.P.W.C. Ass. 1863.
Mem. 1867 (to 1870). O.W.C.S. Ass. 1870.

This excellent artist was educated as an architect, but devoted himself to the pictorial treatment of architectural views, extending his practice, occasionally, to more general landscape. His subjects are for the most part from France or Italy, beginning with picturesque street scenes from Vitré, in Brittany, at the Institute, and ending with Venice views, at the Society. His works display a fine sense of light and colour, which might yet have been further developed had he lived longer.

FOOT OF STEPS OF THE RIALTO, VENICE.—103

10½ inches w. by 13½ inches h.

Signed "*W. W. Deane, Venice, 1865.*"

Lent by George Aitchison, Esq.*

LA BORDIGHERA.—102

16½ inches w. by 11½ inches h.

Signed "*W. W. Deane, 1871.*"

Lent by George Aitchison, Esq.*

JEDBURGH ABBEY.—100

29½ inches w. by 21½ inches h.

Signed "*W. W. Deane, 1871.*"

Lent by Mrs. W. W. Deane.

NORTH PORCH OF CHARTRES CATHEDRAL.—101

38 inches w. by 27 inches h.

Signed "*W. W. Deane, 1871.*"

Lent by Mrs. W. W. Deane.

SKETCH OF CUSTOM-HOUSE BOAT, VENICE.—104

10 inches w. by 5 inches h.

Lent by George Aitchison, Esq.*

EVANS, WILLIAM, b. 1809 (at Bristol), d. 1858. O.W.C.S. Ass.
1845.

One of two landscape painters of the same name, of whom this one is called by way of distinction, "Evans, of Bristol," from the place of his birth, or more commonly "Welsh Evans," from the subjects of his early pictures. Though he painted Welsh scenes only until the year 1852, he from that time till his death, painted nothing but views in Italy.

VALE OF FESTINIOG. North Wales.—31

14 inches w. by 8¾ inches h.

Signed "*Wm. Evans, 1843.*"

Lent by William Bowman, Esq.*

WELSH WATER MILL.—196

12¾ inches w. by 7½ inches h.

Lent by T. Humphrey Ward, Esq.*

EVANS, WILLIAM, b. 1798 (at Eton), d. 1877. O.W.C.S. Ass. 1828.
Mem. 1830.

Like his father and son, teacher of drawing in Eton College. His subjects were English landscape, which he treated in an agreeable manner, without marked characteristics. He is usually distinguished from another painter of the same name by the appellation "Evans, of Eton."

There is a drawing by him ("Mill, Droxford") in the Wm. Smith Collection at South Kensington.

IN THE ISLE OF ARRAN.—39

26 inches w. by 16 inches h.

Lent by William Bowman, Esq.*

LOWER LAKE, KILLARNEY, 1840.—188 A

39½ inches w. by 12½ inches h.

Lent by Sam. T. G. Evans, Esq.*

FINCH, FRANCIS OLIVER, b. 1802 (in London), d. 1862. O.W.C.S.
Ass. 1822, Mem. 1827.

Belongs to our earlier school of landscape, as well by his method of painting, as by his choice and treatment of subject. Abstaining from the use of opaque pigment, and dealing mainly with the so-called "classic" elements of landscape, he gave to his drawings not only the sedate form, but also the feeling of repose which characterizes that style of composition. For his success in these aims he had qualified himself by an ardent study of natural light and colour, under the moon's ray and in the gloaming, as well as by a long pupilage to John Varley, and (as it seems by the internal evidence of his works) a careful study of those of George Barret, from which many of Finch's drawings are hardly distinguishable. Though said to have been slow in his execution, he was much employed as a teacher. He was also a poet and a musician.

At South Kensington there are seven or more drawings by him; and there are some at the British Museum.

See a Memoir by his Widow, 1865.

MOONLIGHT.—63

13½ inches w. by 10 inches h.

Lent by Prescott Hewett, Esq.

CLASSICAL LANDSCAPE. Evening.—67

14 $\frac{1}{4}$ inches w. by 11 inches h.

Lent by Richard Johnson, Esq.*

CLASSICAL LANDSCAPE. Evening.—68

11 $\frac{3}{8}$ inches w. by 8 $\frac{5}{8}$ inches h.

Lent by Richard Johnson, Esq.*

CLASSICAL LANDSCAPE, with ruined temple.—69

11 $\frac{1}{2}$ inches w. by 7 $\frac{3}{4}$ inches h.

Lent by Sir William Drake.*

LAKE SCENE. Evening.—181

4 $\frac{7}{8}$ inches w. by 3 $\frac{3}{8}$ inches h.

Lent by Prescott Hewett, Esq.

FROST, WILLIAM EDWARD, b. 1810 (at Wandsworth), d. 1877.
A.R.A. 1846. R.A. 1871. Retired R.A. 1877.

The claim which this well-known painter of nude nymphs and mythological groups has, to be classed among artists in water colour, is chiefly based upon the small studies of colour and composition which he made with a view to his works in oil. He studied at Sass's Academy, in Charlotte Street, Bloomsbury.

THE MORNING WALK.—23 A

4 $\frac{1}{2}$ inches w. by 7 $\frac{1}{4}$ inches h.

Lent by Sir William Drake.*

WOMAN AND CHILD.—23 B

4 inches w. by 6 $\frac{7}{8}$ inches h.

Lent by Sir William Drake.*

GASTINEAU, HENRY, b. 1790, d. 1876. O.W.C.S. Ass. 1821, Mem. 1823.

One of the earlier school of landscape painters in water-colour; using in his best and most characteristic drawings few, and those transparent, pigments; and trusting for his effect rather to artistic composition than to imitative detail. In his early time, he made drawings for topographical publications, and he was for many years engaged in teaching. In his course of instruction, he led his pupils gradually on by practice in one, two, and then three colours, to the full palette, explaining to them at the same time the principles of landscape composition. He was successful in moonlights, to which he gave a characteristic mellowness by means of a groundwork of warm colour. Waterfalls and wild scenery were also favourite subjects of his. He was a student in the Royal Academy.

William Henry Ireland's "History of Kent," 4 vols., 8vo, 1829-30, and John Tillotson's "Picturesque Scenery in Wales," 4to., 1869, contain plates after Gastineau.

At South Kensington there is a drawing by him ("Netley Abbey") in the "William Smith Bequest."

PEMBROKE CASTLE BY MOONLIGHT.—66

14 $\frac{3}{4}$ inches w. by 10 $\frac{5}{8}$ inches h.

John L. Roget, Esq.*

LANDSCAPE, with man on white horse in foreground, conversing with a woman.—73

9 $\frac{1}{2}$ inches w. by 7 inches h.

Signed "*H. Gastineau.*"

Lent by Sir William Drake.*

GREEN, BENJAMIN R., b. 1808 (in London), d. 1876. I.P.W.C. Orig. Mem.

Painted figure and landscape subjects. He came of an artistic stock. His grandfather on the mother's side was William Byrne, the eminent landscape line-engraver, and his father, James Green, and mother, Mary Green, were both painters of portraits, the latter in miniature. He was a student at the Royal Academy.

The name of Benjamin Richard Green is given as the author of "A series of Heads after the antique, illustrative of the ideal beauty of the Greeks," fo., 1836; "Illustrations of Perspective," obl. 4to., (3rd edition) 1845; "A Guide to Pictorial Perspective," 8vo., 1851; and of a "Lecture on Ancient Coins," and a "Numismatic Atlas," both published in 1829.

AT HADDON HALL.—105

19 $\frac{1}{2}$ inches w. by 13 inches h.

Signed "*B. R. Green.*"

Lent by Mrs. Price.

HARRISON, GEORGE H., b. 1816 (at Liverpool), d. 1846.
O.W.C.S. Ass. 1845.

An agreeable painter of various classes of subjects and in several media, his last works being water-colour landscapes with trees and figures. He was a son of Mrs. Harrison, the flower painter.

SCENE FROM "MUCH ADO ABOUT NOTHING."—61

"For look where Beatrice, like a lapwing, runs
Close by the ground, to hear our conference."

8 inches w. by 9½ inches h.

Lent by George A. Fripp, Esq.

CALAIS BY MOONLIGHT.—62

8½ inches w. by 6 inches h.

Lent by Miss Klugh.

FONTAINEBLEAU.—78

34½ inches w. by 22½ inches h.

Signed "*George Harrison, 1846.*"

Lent by Miss E. Harrison.

IN KEW GARDENS.—191

28¾ inches w. by 13 inches h.

Lent by Frederick Harrison, Esq.

HARRISON, MRS. MARY, b. 1788 (at Liverpool), d. 1875. I.P.W.C.
Orig. Mem.

The flower pieces which she exhibited for some forty years at the gallery in Pall Mall were much admired. Her maiden name was Rossiter, and her father was a hat-maker in Liverpool. She took to painting to support a large family of children, as well as her husband, who had lost his fortune in an unlucky partnership.

ROSES.—108

17¼ inches w. by 13½ inches h.

Signed "*Mary Harrison, 1859.*"

Lent by Thomas Morris, Esq.

THE HISTORY OF A PRIMROSE. Three drawings.—155

INFANCY, $9\frac{1}{2}$ inches w. by 14 inches h. MATURITY, $13\frac{3}{4}$ inches w. by 17 inches h.
DECAY, $9\frac{1}{2}$ inches w. by 14 inches h.

Signed "*M. Harrison.*"

Lent by Miss Fanny Harrison.

WATER LILIES.—194

20 inches w. by $13\frac{1}{2}$ inches h.

Lent by Thomas Morris, Esq.

HAYES, MICHAEL ANGELO, b. 1820 (at Waterford), d. 1877-8
I.P.W.C. Mem. 1849. Ass. 1856. R.H.A. 1854.

Painted horses and military subjects, from 1840 till his death, which happened from accidental drowning in a water-tank at his house in Dublin.

"LIGHT." 11th Hussars reconnoitring.—162

14 inches by 14 inches (circular).

Lent by E. Higgin, Esq.

"SHADE." Sentry at the Horse Guards.—170

14 inches by 14 inches (circular).

Lent by E. Higgin, Esq.

HERBERT, ALFRED, b. , d. 1861.

Drew coast scenes with figures and vessels, Thames barges down the river, and Dutch fishing boats. He exhibited at Suffolk Street and at the Academy between 1844 and 1860. His father was a Thames waterman, and the boy left the river to become a bookbinder; but soon returned to it as his professional sketching ground. Clever as he was, he made a poor living by his art.

At South Kensington there is a drawing by him ("Man of War off Dover") in the "William Smith Bequest."

A FRENCH SEAPORT.—70

$26\frac{1}{2}$ inches w. by 17 inches h.

Lent by Antony Gibbs, Esq.*

HERRIES, HERBERT C., b. , d. 1870.

A landscape painter of much refinement and promise, whose works are few in number by reason of his early death and the late beginning of his artist career. Son of Sir William Herries, the banker, and himself a barrister, but also an excellent amateur sketcher, he determined to close his chambers and devote his whole energies to the practice of art, at the time when the foundation of the General Water Colour Exhibition at the Dudley Gallery gave new advantages to artists in that medium whose works had not the *entrée* of the "Society" or the "Institute." He was from the first a member of the Committee, and one of its Treasurers, and a constant contributor to the walls, until, in a very few years, he was carried off by a decline. He exhibited twenty-four drawings between 1865 and 1870, the subjects being taken from the Yorkshire Coast, Eastbourne, the Scotch Highlands, Styria, &c., with two from the Mediterranean, where he was sent as an invalid to spend his last winter.

GETTING BALLAST.—77

13½ inches w. by 8 inches h.

Signed "*H. C. Herries, 1865.*"

[Exhibited at the Dudley Gallery, 1866.]

Lent by Henry Pilleau, Esq.*

LANDING FISH ON THE YORKSHIRE COAST.—81

12½ inches w. by 8½ inches h.

Signed "*H. C. Herries, 1865.*"

Lent by Edward Hamilton, Esq., M.D.*

HIXON, JAMES THOMPSON, b. 1846, d. 1868. I.P.W.C. Ass. 1866.

Exhibited scenes with picturesque figures from Algiers, where he resided during the later years of a short life. He died of consumption at Capri.

There are some drawings by him at the British Museum.

EASTERN DANCING GIRL.—82

5½ inches w. by 12¾ inches h.

Lent by W. Vokins, Esq.

EASTERN DANCING GIRL.—83

5 $\frac{3}{4}$ inches w. by 6 inches h.

Lent by W. Vokins, Esq.

STREET SCENE, WITH CAMEL. Algiers.—84

3 $\frac{1}{2}$ inches w. by 3 $\frac{1}{4}$ inches h.

Lent by Henry Pilleau, Esq.*

STREET SCENE. Algiers.—85

3 $\frac{1}{2}$ inches w. by 4 $\frac{1}{2}$ inches h.

Lent by Henry Pilleau, Esq.*

HOLLAND, JAMES, b. 1800 (at Burslem), d. 1870. O.W.C.S. Ass. 1835 (to 1843) and 1856. Mem. 1858. M.S.B.A. 1843 (to 1848).

An artist of great power and originality, and a fine colourist. Latterly, canals and palaces of Venice were the favourite themes of his water-colour drawings; but he painted also in oil, and, in 1833 and 1839, exhibited views of London and Lisbon at Somerset House. Before this time, his treatment of architectural and marine river subjects had been subsidiary to his earlier practice in flower-painting; a branch of art by which his sense of colour had been fostered since childhood, when he painted on the black Staffordshire ware which his grandfather, Thomas Holland, had been the first to make, and his grandmother had decorated in the same manner. It was in 1819 that he came to London and set up as a flower-painter and teacher of drawing. Sketches down the Thames, and visits to Paris, Geneva, and North Italy, produced a higher class of works. A series of views taken by him in Portugal formed the pictorial contents of the "Landscape Annual" for 1839—"The Tourist in Portugal," by W. H. Harrison). Normandy, North Wales and Rotterdam afforded other subjects for his pencil, and he was largely employed by the publishers, in the days of topographic and picturesque annuals.

At South Kensington there are two drawings by him in the "William Smith Bequest," and 18 sketches in Portugal, and a drawing of "Nymwegen" in the "Sheepshanks Collection," and one or more others.

FLOWERS.—131

6 $\frac{1}{2}$ inches w. by 8 $\frac{3}{4}$ inches h.

Signed "J. Holland, 1829."

Lent by George Smith, Esq.*

OLD PORT OF DOVER.—128

26½ inches w. by 13 inches h.

Signed "*James Holland, 1846.*"

Lent by Frank Dillon, Esq.*

FLOWERS.—129

8 inches w. by 11½ inches h.

Signed "*J. Hd., July, '64.*"

Lent by Major Henderson.

FLOWERS.—130

8 inches w. by 11½ inches h.

Signed "*J. H., Keele.*"

Lent by Major Henderson.

THE RIVA DEGLI SCHIAVONI, VENEZIA. A South Wind.—124

37 inches w. by 18 inches h.

Signed "*J. Hd., 1865.*"

[Exhibited at the O.W.C.S. Summer, 1865.]

Lent by F. S. Teesdale, Esq.*

"THE BENEDICTION."—120

21¾ inches w. by 28½ inches h.

[Exhibited at the O.W.C.S. Summer, 1867.]

Lent by F. S. Teesdale, Esq.*

CANAL IN VENICE.—125

9½ inches w. by 15½ inches h.

Lent by Prescott Hewett, Esq.

HOUGHTON, ARTHUR BOYD, b. 1836 (in India), d. 1875.
O.W.C.S. Ass. 1871.

A figure painter of original fancy, and a powerful colourist. He was employed as a draughtsman on wood, and made many of the designs for Dalziel's edition of the "Arabian Nights," 2 vols., 4to., 1865. He painted in oil and in water colour, generally choosing subjects from Eastern life or fiction. His father was an officer in the army, on whose return from India as an invalid, he began to practice art, but in too desultory a fashion to do full justice to his ability.

THE VISITORS.—176

9 $\frac{1}{2}$ inches w. by 6 $\frac{3}{4}$ inches h.

Lent by George Dalziel, Esq.

THE SHEIK.—121

9 $\frac{3}{4}$ inches w. by 13 $\frac{3}{4}$ inches h.

Lent by George Dalziel, Esq.

INCE, JOSEPH MURRAY, b. about 1806, d. about 1860.

Chiefly known by small landscapes in water-colour. He was a pupil of David Cox's during that painter's residence in Herefordshire; but he had his own manner of handling, in short, broken touches, by which his work may be easily recognised. He made many architectural views at Cambridge, where he resided about 1832; but his native place was Presteign, in Radnorshire, where he is believed to have died.

At South Kensington there is a "Greenwich Hospital" by him.

RHAYADER CHURCH, Radnorshire.—22

9 $\frac{1}{4}$ inches w. by 5 inches h.

Signed "J. M. Ince, 1852."

[From the collection of Octavius Oakley.]

Lent by Sir William Drake.*

SEA PIECE.—38

10 inches w. by 6 $\frac{1}{4}$ inches h.

Lent by Richard Johnson, Esq.*

JACKSON, SAMUEL, b. 1795 (at Bristol), d. 1870. O.W.C.S. Ass.
1823 (to 1848).

An artist of taste in landscape composition, and of technical skill in painting. His subjects are views in Wales and marine and coast scenes, and late in life he painted some views in Switzerland. He was a merchant's son and somewhat of a traveller, having made a voyage for his health, so that his professional career did not begin until he was 30. Then he took his place in a group of noteworthy artists who were natives of Bristol or residing there at that time. Pupil of Danby, who was but two years his senior, he became the friend of Skinner Prout, and J. B. Pyne, and gave lessons in water-colour to George Fripp. He was a member (presumably the senior) of a sketching club established there in 1833, to which Müller, Prout, Brittain Willis, Robert Tucker, T. L. Rowbotham, Wm. West, and "Welsh" Evans belonged. Mr. S. P. Jackson, of the "Old Society" is his son.

MOUNTAIN LANDSCAPE, with thunderstorm.—118

11½ inches w. by 8½ inches h.

Lent by Richard Johnson, Esq.*

JOY, JOHN CANTELLOE, b. 1805, d. 1868 (?)

JOY, WILLIAM, b. 1803, d. 1868 (?)

Two brother marine painters, who first lived at Yarmouth, and then settled, and are believed to have died, at Chichester. They were the sons of the guard of the mail coach from Yarmouth to London. Giving evidence of taste for drawing, they were in early youth patronized by John Lord Neville (afterwards Earl of Abergavenny) and Dawson Turner, and subsequently by William IV., for whom they made several important drawings. As they habitually worked together on the same paper it is, perhaps, impossible to exemplify the separate style of either by a reliable specimen.

MEN OF WAR BEATING TO WINDWARD.—34

14½ inches w. by 10½ inches h.

Signed "Joy, '56."

Lent by Henry Vaughan, Esq.*

JUTSUM, HENRY, b. 1816 (in London), d. 1869. I.P.W.C. Mem. 1843 (to 1847).

An agreeable painter of English rural scenery. Though his rendering of foliage is apt to be mannered, and his mixtures of grey and green are sometimes too uniform, his landscapes are skilfully composed, and cheerfully suggest the freshness of the country. An early acquaintance with the combes of Devon, and some instruction from James Stark, of Norwich, contributed to form his style, which was, nevertheless, in a great degree, distinctively his own. He also, and in his later time almost exclusively, painted in oil, exhibiting at the Academy and the British Institution.

See also a notice of Henry Jutsum in the "*Art Journal*" for 1859, p. 271.

VILLAGE OF IVYBRIDGE, South Devon.—91

19 inches w. by 13 inches h.

Lent by Sir William Drake.*

LEE, FREDERICK RICHARD, b. 1799 (at Barnstaple), d. 1879. A.R.A. 1834. R.A. 1838. Retired R.A. 1872.

Chiefly known as a painter in oil of English pastures, rivers, and woodlands, and coast scenery. His meadow subjects were often painted in conjunction with Thomas Sidney Cooper, the cattle painter. In early life he served in the army, and campaigned in the Netherlands with the 56th Foot. He first exhibited at the Academy in 1824. Some of his works have been engraved, one of the best, representing a Devonshire stream, on a large plate, for the Art Union. There are pictures by him in the National collections, including one in water colour.

At South Kensington there are drawings by him :—"River Lochay" in the "William Smith Bequest," and a "Wood Scene."

MILL IN CORNWALL.—42

12½ inches w. by 8¾ inches h.

Signed "*F. R. Lee, R.A.*"

Lent by F. S. Teesdale, Esq.*

LEE, WILLIAM, b. 1810, d. 1865. I.P.W.C. Mem. 1846.

He painted English rustic figures, and in his later time, French coast figures.

He is believed to have been the author of "Classes of the Capital ; a Sketch-Book of London Life, from tinted studies by W. L. Parts I., II., 4to. (1841). No more published."

FRENCH FISHER GIRL.—135

17 inches w. by 15 inches h.

Signed "*W. Lee, 1854.*"

Lent by Edward Higgin, Esq.

MOTHER AND CHILD.—190

13 inches w. by 16½ inches h.

Signed "*Willm. Lee, 1857.*"

Lent by Thomas Lucas, Esq.

LEWIS, JOHN FREDERICK, b. 1805 (in London), d. 1876.
O.W.C.S. Ass. 1827. Mem. 1829. Pres. 1855. Retired
1858. A.R.A. 1858. R.A. 1865. Retired R.A. 1876.
Hon. R.S.A.

This distinguished painter belonged to a family of excellent artists. The names of his father, Frederick Christian Lewis, and his surviving brother, Charles G. Lewis, are both eminent in the history of engraving ; his uncle, George R. Lewis, was remarkable in various branches of the graphic art, and other near relatives of the same name were or are competent artists. He himself began as an animal painter in oil and water-colour, and an etcher on copper ; but became more distinguished by a series of large figure drawings in the latter medium, the result of a visit to Italy, and more especially to Spain, between 1834 and 1838, for which the civil war in the last-named country afforded him interesting matter. Twenty-five of his Spanish subjects were published in lithography, and also a series of illustrations of the Alhambra. Between 1843 and 1851 he visited Cairo, and developed the brilliant and very highly-finished style of treatment of Eastern subjects, which in his later contributions in oil to the Royal Academy exhibitions have conferred upon his name a still wider celebrity. This style was in a great measure based upon his practice in water-colour, the medium in which the earlier of his Eastern subjects were executed. One of these, representing an English sporting party, encamped on Mount Sinai, exhibited at the Water Colour Society in 1856 was described by Mr. Ruskin

when in the height of his enthusiasm for the pre-Raphaelite movement, as "among the most *wonderful* pictures in the world," and "comparable, in its own way," to no painting "since the death of Paul Veronese."* He was, indeed, a learned and admirable draughtsman, and, in his later Eastern manner, displayed supreme skill in the disposal of a mosaic of extremely bright colour in minute particles of opaque pigment, giving the effect of strong sunshine, and at the same time a truthful record of an infinity of beautiful detail of texture. The pictures of his Spanish time were broader in style, and also more intense in expression. During his visits to the Continent he made a large number of copies in water-colour from celebrated pictures.

The following works contain engravings from his designs:—

"Studies of Wild Animals," 6 plates, 4to., 1824.

"Etchings of Domestic Subjects," 12 plates, 4to., 1825.

"Lewis's Sketches of Spain and Spanish Character, made during his tour in that country in the years 1833-34," 26 lithographs by himself, fo., 1836.

"Sketches and Drawings of the Alhambra made during a residence in Grenada in the years 1833-34," fo., 1835 (and 1838).

"Illustrations of Constantinople, made during a residence there in 1835-6," lithographed, from the original sketches, by Coke Smith, fo., 1838.

See a notice of Lewis and his works in the "*Art Journal*," for 1858, p. 41, &c.

At South Kensington there are 3 drawings by him in the "Ellison Collection," and there are some at the British Museum.

DEAD HERON.—64

14 $\frac{7}{8}$ inches w. by 11 inches h.

[From the collection of Charles C. Lewis.]

Lent by Sir William Drake.*

FRANCIS I. AND HIS SISTER. *After Bonington*.—50

6 $\frac{1}{2}$ inches w. by 9 inches h.

[Engraved by Charles Heath in the "Keepsake," 1830.]

Lent by Sir William Drake.*

FINISHED STUDY OF A GROUP FOR PICTURE OF THE PROCLAMATION OF DON CARLOS.—51

10 $\frac{1}{2}$ inches w. by 23 inches h.

Lent by William Bowman, Esq.*

* "Notes on some of the Principal Pictures exhibited in the rooms of the Royal Academy, and the Society of Painters in Water Colours," by *John Ruskin*, 1856 (second edition, p. 37).

FINISHED STUDY OF A GROUP FOR PICTURE OF THE PRO-
CLAMATION OF DON CARLOS.—5321 $\frac{3}{4}$ inches w. by 16 $\frac{1}{2}$ inches h.

Lent by William Bowman, Esq.*

A SCHOOL AT CAIRO.—54

17 $\frac{1}{4}$ inches w. by 13 inches h.

Lent by William Quilter, Esq.

A CAFÉ AT STAMBOUL. [Unfinished.].—55

34 $\frac{1}{2}$ inches w. by 23 $\frac{5}{8}$ inches h.

Lent by William Bowman, Esq.*

LILIUM AURATUM.—57

13 $\frac{3}{8}$ inches w. by 21 $\frac{1}{4}$ inches h.

[The same subject, in oil, was exhibited at the Royal Academy in 1872.]

Lent by William Quilter, Esq.

STUDY OF A MALE FIGURE IN EASTERN DRESS, holding a
Musket.—5210 $\frac{1}{2}$ inches w. by 16 inches h.

Lent by Thomas L. Devitt, Esq.*

STUDY OF A MALE FIGURE. Constantinople.—56

10 $\frac{5}{8}$ inches w. by 15 $\frac{3}{8}$ inches h.

Signed "J. F. Lewis."

Lent by Major Henderson.

STUDY OF A NEGRO. Constantinople.—58

10 $\frac{1}{2}$ inches w. by 16 inches h.

Signed "J. F. Lewis."

Lent by Major Henderson.

LIVERSEEGE, HENRY, b. 1803 (at Manchester) d. 1832.

A subject painter of figures on a moderate scale. His pictures, which are forcible and sometimes dramatic in their effects of colour and light, have a marked individuality; but a want of technical skill and thoroughness in execution, and also of refinement, prevents them from taking higher rank than they do as works of art. They lend themselves well, however, to reproduction in mezzotint, in which style of engraving many of them were published after his death, under the title, "Engravings from the Works of Henry Liverseege." fo., 1835.

DON QUIXOTE.—140

9 $\frac{1}{4}$ inches w. by 12 $\frac{3}{4}$ inches h.

Lent by Henry Vaughan, Esq.*

LUNDGREN, EGRON, b. 1815 (in Sweden), d. 1875. O.W.C.S. Ass.
1864. Mem. 1865.

A singularly graceful composer of figure groups, rich and beautiful in colour; and also fascinating from their skilful arrangement and breadth of effect, when sketched, as they often were, in monochrome. His subjects were chiefly from Egypt; from Spain, whence he came to England in 1853 at the instance of John Phillip, R.A.; and from India, where he made sketches, by command of Lord Clive, which were sold at Christie's in 1875. He wrote, in his native language, some accounts of his travels, and was a man of general culture. Though a Swede by birth, and but a small part of his life was passed in England, he is classed among British artists, by virtue of his membership of and contributions to the Water Colour Society.

SKETCH OF TWO NORWEGIAN PEASANT CHILDREN.—110

7 $\frac{1}{2}$ inches w. by 11 $\frac{1}{2}$ inches h.

Lent by Sir William Drake.*

BARBER SHAVING A CUSTOMER. Cairo.—201

10 $\frac{1}{2}$ inches w. by 14 inches h.

Signed "*E. L., Cairo, 1861.*"

Lent by Thomas L. Devitt, Esq.*

McKEWAN, DAVID HALL, b. 1817, d. 1873. I.P.W.C. Mem. 1848.

An able and fascinating sketcher of landscape subjects, where no great extension of space is included; very successful in treating the leafy depths of Lymnouth, and the limpid current of a Devon trout stream among the stones. Some of his drawings were of Scotch mountain scenery. Latterly, also, he painted interiors of the old mansions of Hardwick, Cothele and Knole, which are studied with a fine sense of colour and proportion. Besides the many charming works which he contributed to the Pall Mall Gallery, he exhibited at the Academy from 1837 to 1849, and also at Suffolk Street. A sale at Christie's, in March 1874, of 108 sketches and 270 finished drawings by McKewan, produced nearly £7,000.

He published "Lessons on Trees, in Water Colours," obl. fol., 1860.

NORHAM CASTLE.—97

"Day set on Norham's castled steep,
And Tweed's fair river, broad and deep."

25½ inches w. by 12½ inches h.

Signed "*D. H. McKewan, 1871.*"

Lent by Robert Harland, Esq.

WATER MILL.—106

21½ inches w. by 14½ inches h.

Signed "*D. H. McKewan.*"

Lent by Robert Harland, Esq.

INTERIOR AT KNOLE.—107

21¾ inches w. by 14¾ inches h.

Signed "*D. H. McKewan, 1872.*"

Lent by Robert Harland, Esq.

QUEEN MARY'S BED. Hardwick.—98

21¾ inches w. by 14½ inches h.

Signed "*D. H. McKewan, '72.*"

Lent by Robert Harland, Esq.

MACLISE, DANIEL, b. 1811* (in Cork), d. 1870. A.R.A. 1835.
R.A. 1840.

Although more generally known by his oil pictures, Maclise commenced his artistic career in his native city as a painter of portraits in water colours. In the year 1827 he came to London and entered the schools of the Royal Academy. At that time commissions for portraits flowed in upon him, and these exhibit a truthful phase of his art of which there is little indication in the imaginative works which he executed in oil. His first picture in the latter medium, a scene from "Twelfth Night," was exhibited in 1829; but he did not then, or indeed ever, altogether abandon his black lead pencil and water colour brush. In 1830 he commenced a contribution (under the pseudonym of "Alfred Croquis") of a series of remarkable pencil portrait sketches to "Fraser's Magazine," which he continued for several years. Many of these drawings, and others by him are in the Forster Collection in the South Kensington Museum. The series is said to have originated in the publication of the first etching, a likeness of Sir John Soane, in compensation for a previous failure by the artist to satisfy the sitter. His illustrations to "Moore's Melodies"† were the work of his pencil in 1846, and (notwithstanding some mannerism in the outline) show an accuracy of drawing and a facility of invention rarely, if ever, surpassed. The etchings from these drawings form one of the most exquisite specimens of an illustrated work that has appeared in England. His outlines of "Shakspeare's Seven Ages" (designed in 1848 for a porcelain card tray) and the "Story of the Norman Conquest," in forty-one designs, exhibited at the Royal Academy in 1857 and afterwards engraved for the Art Union (42 plates, obl. fo., 1866), have yet higher qualities as works of art. Early in life he designed the clever little cuts in Croker's "Legends of the South of Ireland." He also illustrated an edition of Tennyson's "The Princess, a Medley," with 26 woodcuts, 8vo., 1860; and contributed designs to the illustrated edition of Tennyson's Poems, sm. 4to., 1857 (and 1859); and to some of Dickens's Christmas Books.

See also "A Memoir of Daniel Maclise, R.A.," by W. J. O'Driscoll, M.R.I.A., 8vo., 1871.

There are some drawings by him at the British Museum.

PORTRAIT OF HENRY SASS, the portrait painter and teacher.—87

5½ inches w. by 7¼ inches h.

Lent by Sir William Drake.*

* This is the date generally received, on Maclise's own authority; but Redgrave, in his Dictionary, brings strong evidence in favour of the year 1806. According to both accounts, his father was in the Elgin Fencibles, but they differ as to his military rank.

† Irish Melodies, illustrated by Daniel Maclise, R.A. 161 designs engraved on steel by F. P. Becker. Royal 8vo. (3rd edition) 1855. (Earlier editions 1846, 1851).

PORTRAIT OF A MAN SITTING IN A CHAIR, with a wine glass on a table by his side.—88

8½ inches w. by 10¾ inches h.

Lent by Sir William Drake.

PORTRAIT OF WILLIAM DUNLOP, M.D., author of "Sketches in Upper Canada."—93

6¾ inches w. by 8½ inches h.

[An outline etching of this portrait appeared in "*Fraser's Magazine*" in June, 1833.]

Lent by Sir William Drake.*

PORTRAIT OF WILLIAM JERDAN, Editor of the "*Literary Gazette*."—94

7¾ inches w. by 8¾ inches h.

[An outline etching from this drawing was published in "*Fraser's Magazine*" in June, 1830.]

Lent by Sir William Drake.*

ILLUSTRATION OF THE STORY OF "LLEWELLYN AND GELLERT."—86

8¼ inches w. by 12¾ inches h.

Lent by Sir William Drake.*

THE IRISH HARPER.—90

9½ inches w. by 6¼ inches h.

Lent by Henry Vaughan, Esq.*

STUDIES IN COLOURS FROM WATTEAU'S "L'EMBARQUEMENT POUR L'ILE DE CYTHÈRE." In three frames.—92, 89, 95

5¼ inches w. by 8¼ inches h., } 5½ inches w. by 8½ inches h., 5½ inches w. by 8½ inches h.
8½ inches w. by 5¼ inches h., }

[These drawings were made from the celebrated picture in the Louvre during Maclise's visit to Paris in 1830.]

Lent by Sir William Drake.*

MAWLEY, GEORGE, b. 1838 (in London), d. 1873.

A landscape painter of varied power and much promise, who died prematurely. He was educated at Cary's School and at the Royal Academy, but his landscape art was derived from the study of nature. He was not, however, unmindful of pictorial effect, his treatment being usually broad and carefully studied. He was a constant exhibitor in water colour at the Dudley Gallery, of which he was one of the founders, and a member of the committee until his death. He also painted in oil, which he is said to have preferred as a medium, and sent pictures to the Royal Academy.

ON THE LYN.—65

12 $\frac{3}{4}$ inches w. by 8 $\frac{1}{2}$ inches h.

Signed "*Geo. Mawley, 1865.*"

Lent by Edward Hamilton, Esq., M.D.*

RIVER SCENE.—182

"The moon is up and yet it is not night."

18 $\frac{1}{2}$ inches w. by 6 $\frac{3}{4}$ inches h.

Lent by Prescott Hewett, Esq.

MÜLLER, WILLIAM JAMES, b. 1812 (at Bristol), d. 1845.

A painter of exceptional power and high artistic quality, both in oil and water colour. Though his works comprise figure subjects as well as landscapes, it was not for human incident of a dramatic or sentimental character, nor for classic or graceful outline or play of feature, that he cared so much as for the pictorial aspect of the scene in colour and in black and white. He had a wonderful knack of seizing on the picturesque. He would perceive at a glance the proper treatment of his subjects, would at once put his principal light in the right place, and then, grouping his forms and objects into a composition of perfect unity, would dash in his full, deep coloured shadows with characteristic decision. He was, in short, the prince of sketchers; and even his most important pictures retain the freshness and vigour of a rapid but masterly memorandum from nature. His sketches were, as he said, meant by him as notes to paint from *in oil*, and he therefore introduced body-colour into them; but he maintained that in water-colour *drawings* nothing but transparent colour should be used. In Lycia, his pigments, particularly cobalt, ran short; his body-colour turned black, and had to be abandoned; and his last sketches there were chiefly low-toned and "*severe* in their chromatic arrangement." Müller was short-sighted, and he painted with his left hand.

He was the son of a native of Dantzic, who settled in Bristol, married an English lady, and became curator of the museum. Here young Müller drew objects of natural history for his father's lectures and books. On that parent's death, in 1830, he set up as a landscape painter, and in 1839 came to London. In 1834-5 he made a sketching tour in Germany, Switzerland, and Italy, with his fellow townsman and brother artist, George Fripp. He then travelled alone in Greece and Egypt, and with his pupil, W. Edward Dighton (a water-colour artist of great promise, who died young); and finally, with another pupil, Mr. Harry Johnson (now of the I.P.W.C.), to Asia Minor, where he pitched his tent among the ruined cities of Lycia, then being re-explored by Mr. (afterwards Sir Charles) Fellows. These travels, with rambles about Bristol and in Wales, and sketching expeditions at the mouth of the Thames with other artists, afforded him subjects for painting, and occupied much of his life. He was a man of energy and independent spirit, and a lively companion; and during his short but active career held a prominent place among the young artists of his day outside the Academy, where his pictures were ill appreciated. An abortive apprenticeship to J. B. Pyne was all his regular instruction; but he is said to have been early impressed by the style of Constable, and by the Norwich and Dutch Schools, and to have afterwards come under the influence of the great Venetian masters during his first foreign tour. He also studied the figure assiduously in the old life school in Clipstone Street.

See "Memoir of the Life of William James Müller," by N. Neal Solly. 1875.

He exhibited only sixteen pictures at the Royal Academy. Two of his Eastern subjects were hung at the British Institution. His sketches and pictures were sold at Christie's in the spring of 1846.

A collection of fine specimens of his drawings, mostly the gift of the late Mr. Henderson, is at the British Museum. There is only one small painting by him at the National Gallery.

A CHÂTEAU IN NORMANDY, in middle distance, with fir-tree and hunting-party in the foreground.—14

16½ inches w. by 11½ inches h.

Lent by William Hollins, Esq.

A LOCK.—15

15½ inches w. by 6½ inches h.

Lent by Henry Vaughan, Esq.*

STUDY OF ROCKS.—2

14½ inches w. by 7½ inches h.

Lent by W. H. Cope, Esq.*

TURKISH MILL.—3

19½ inches w. by 13 inches h.

Lent by Mrs. Thomas Wood.

INTERIOR OF A LYCIAN HUT.—17

20½ inches w. by 13 inches h.

Lent by Mrs. Thomas Wood.

DEAD WOODPECKER.—19

10⅞ inches w. by 5 inches h.

Dated "*Lycia*, 1843."

Lent by Mrs. Thomas Wood.

TURKISH GUARD ROOM.—9

15⅝ inches w. by 8½ inches h.

Signed "*W. M., Lycia, '43.*"

Lent by Mrs. Thomas Wood.

INTERIOR OF A TURKOMAN'S HUT.—4

21½ inches w. by 13⅞ inches h.

Signed "*W. M., 1843, Nov.*"

Lent by Mrs. Thomas Wood.

YUROOK CHIEF. XANTHUS.—20

8⅞ inches w. by 14½ inches h.

Signed "*Dec. 1st, '43, W. M.*"

Lent by Mrs. Thomas Wood.

INTERIOR OF A TURKOMAN'S HUT.—18

21 inches w. by 13½ inches h.

Signed "*Decbr. 4, 1843, W. M., Lycia.*"

Lent by Mrs. Thomas Wood.

STUDY OF A FALLEN DATE TREE. XANTHUS.—7

20 $\frac{5}{8}$ inches w. by 13 $\frac{5}{8}$ inches h.Signed "*Dec. 12, 1843, W. M.*"

Lent by Edward Hamilton, Esq., M.D.*

DEAD KINGFISHER. XANTHUS.—10

14 $\frac{1}{4}$ inches w. by 7 $\frac{1}{4}$ inches h.Signed "*Dec. 13, Lycia, 1843, W. M.*"

Lent by Mrs. Thomas Wood.

TURKISH COTTAGE ON THE PLAIN OF XANTHUS.—13

21 inches w. by 13 inches h.

Signed "*1843, Dec. 26, W. M.*"

Lent by Mrs. Thomas Wood.

ROMAN ARCHITECTURAL FRAGMENT AT XANTHUS, LYCIA.—16

13 $\frac{3}{4}$ inches w. by 9 inches h.Signed "*Jan. 18, '44.*"

Lent by W. H. Cope, Esq.*

UPPER BRIDGE, STAG'S HOLLOW.—12

19 inches w. by 30 inches h.

Signed "*W. M. 1844.*"

Lent by Mrs. Thomas Wood.

AT LYNNMOUTH.—8

22 $\frac{1}{8}$ inches w. by 14 $\frac{1}{2}$ inches h.

Lent by Mrs. Thomas Wood.

THE ERECTHEIUM, ATHENS. [The Mediæval Tower in the distance has been removed.]—11

11 $\frac{1}{4}$ inches w. by 16 $\frac{3}{8}$ inches h.

Lent by Henry Vaughan, Esq.*

NASH, JOSEPH, b. 1808 (at Great Marlow), d. 1878. O.W.C.S. Ass. 1834. Mem. 1842.

A prolific and effective painter of architecture, more especially of domestic buildings of the Tudor period, which he executed in an effective style, well adapted for re-production by coloured lithography, for which purpose a large number of his drawings were made. Figures, in the costume of the period, are happily introduced, and the points of view are artistically chosen.

His designs are engraved or printed in the following works:—"Architecture of the Middle Ages" (lith.), fo., 1838; "Mansions of England in the olden Time" (col. lith.), fo., 4 series, 1839-49 (and royal 4to., 1869); "Views of Windsor Castle" (col. pl.), fo., 1848; and he contributed to S. C. Hall's "Baronial Halls and Picturesque Edifices," 2 vols., 4to.; and J. P. Lawson's "Scotland delineated," fo., 1847, &c.; and transferred to stone Wilkie's "Spanish and Oriental Sketches," 2 vols., fo., 1846.

At South Kensington there are five or more drawings by him.

INTERIOR OF CHAPEL, Ightham.—111

16½ inches w. by 11¼ inches h.

Signed "*Joseph Nash, 1839.*"

Lent by Henry Vaughan, Esq.*

INTERIOR OF HALL AT OCHWELLS, near Maidenhead.—115

10 inches w. by 14½ inches h.

Signed "*Joseph Nash, 1839.*"

Lent by Henry Vaughan, Esq.*

DRAWING-ROOM AT SPEKE.—114

19 inches w. by 13 inches h.

Signed "*Josh. Nash.*"

Lent by Henry Vaughan, Esq.*

LIBRARY OF MERTON COLLEGE, Oxford.—112

11 inches w. by 13¼ inches h.

Signed "*J. Nash, 1861.*"

Lent by Sir William Drake.*

BORWICK HALL, with Hawking Party.—96

18¾ inches w. by 12¾ inches h.

Signed "*Joseph Nash, 1873.*"

Lent by Robert Harland, Esq.

INTERIOR OF HALL AT COMPTON WYNYATES—193

18 $\frac{1}{2}$ inches w. by 12 $\frac{3}{4}$ inches.Signed "*Joseph Nash, 1873.*"

Lent by Robert Harland, Esq.

OAKLEY, OCTAVIUS, b. 1800, d. 1867. O.W.C.S. Ass. 1842.
 Mem. 1844.

Chiefly celebrated for the single figures and groups of gipsies and Italian boys, which he executed in a smooth, clean, and highly finished manner. Latterly he also painted landscape subjects of a picturesque character and detail. He began his practice at Leamington and at Derby as a painter of portraits, which he exhibited at the Royal Academy.

At South Kensington there are two or more drawings by him.

RUSTIC FIGURE OF A CHILD IN A RED CLOAK—157

10 inches w. by 14 $\frac{1}{2}$ inches h.

Lent by Henry Vaughan, Esq.*

THE FORTUNE TELLER.—200

13 inches w. by 17 $\frac{3}{4}$ inches h.

Lent by the Earl of Northbrook.*

SKETCH OF FOLKESTONE.—159

19 $\frac{3}{8}$ inches w. by 12 inches h.Signed "*O. Oakley, 1847.*"

Lent by Paul Naftel, Esq.

FISHER BOYS.—161

17 $\frac{3}{8}$ inches w. by 25 $\frac{1}{8}$ inches h.

Lent by the Earl of Northbrook.*

PARRIS, EDMUND THOMAS, b. 1793, d. 1873. Historical painter to the late Queen Dowager.

As a painter in water-colour, this artist was employed in making landscape drawings for the table-books of steel plates, which were in fashion from 40 to 50 years ago. He also painted portraits and a picture of the Queen's Coronation, which was engraved. He also worked from 1825 to 1829 upon the Great Panorama of London, which was for many years exhibited at the Colosseum in Regent's Park. The sketches were made by Thomas Horner from the top of Saint Paul's. These were combined by Parris, and he also repainted the whole in 1845. "The Beauties of the Bosphorus," by Miss Pardoe, 4to., 1839, is illustrated with views by him. In 1842 he wrote a paper on the "Application of higher branches of painting in fresco to architecture," for the Institute of British Architects.

CONSTANTINOPLE.—6

11½ inches w. by 7¾ inches h.

Signed "*E. T. Parris.*"

Lent by Sir William Drake.*

PENLEY, AARON EDWIN, b. about 1807, d. 1870. I.P.W.C. Mem. 1838 (to 1856), and 1860.

A dexterous painter in water colour, chiefly of landscape, but originally of portraits. These, with some single figures, he exhibited at the Academy between 1835 and 1857. He was teacher of drawing at the military schools of Addiscombe and Woolwich, and his landscapes, though pleasing to the eye, possess a general uniformity suggestive of academic system. He wrote several treatises on the rules, methods, and materials employed in drawing and water colour painting; namely, "The Elements of Perspective," 8vo., 1851 (2nd edition, 1852); "A System of Water Colour Painting," 12mo., 1850 (9th edition, 1852); "The English School of Painting in Water Colours," illustrated in chromolith, royal, 4to., 1869.

At South Kensington there are several drawings by him, four of them in the "Townshend Bequest."

A WELSH COTTAGE.—192

23½ inches w. by 19½ inches h.

Signed "*A. Penley, 1854.*"

Lent by J. Travers Smith, Esq.*

THE CLOTHES LINE.—166

20 inches w. by 14 inches h.

Lent by Thomas Lucas, Esq.

PINWELL, GEORGE JOHN, b. 1842 (in London), d. 1875. O.W.C.S. Ass. 1869. Mem. 1870.

One of the school of modern figure painters whose style is directly derived from the practice of drawing on wood for press illustrations. Pinwell sometimes approached, more nearly than any of his contemporaries, the manner of Frederick Walker, who may be regarded the head of this school. He began as a designer for books, but the opening of the general Water Colour Exhibition at the Dudley Gallery brought to light his talent for colour, and he was soon elected by the Old Society. Some of his drawings have great tenderness and refinement of expression, but they often want unity, and fail in aerial perspective. "The Pied Piper of Hamelin," from Browning's poem, is one of his best known works. He visited Morocco shortly before his death, and painted some studies there, one of which is in the gallery. Dalziel's "Arabian Nights," 4to., 1865, and "Illustrated Goldsmith," royal 8vo., 1865, contain designs of his; and he drew many of the cuts in "*Once a Week*" and similar publications. He picked up his knowledge of drawing at Heatherley's School (formerly Leigh's), in Newman Street. Pinwell and Walker died in the same year, and at nearly the same age.

MARKET AT TANGIER.—146

27 inches w. by 15½ inches h.

Signed "G. J. Pinwell, '74."

Lent by C. Waithman, Esq.

POOLE, PAUL FALCONER, b. 1806 (at Bristol), d. 1879. A.R.A. 1846. R.A. 1860.

That the style of this imaginative painter was as effective in water colour as in oil, some examples in the gallery will suffice to prove. Tentative and scrupulously distrustful of himself in the later stages of a work, he nevertheless often left some defect in his finished pictures, particularly in the drawing of his figures. But there was always the impress of a poetic feeling, always harmony and tender quality of light and colour, so that these defects were of small account. And the same refined perception is apparent even in the slight sketches taken directly from nature, which conveyed the first impressions of the artist's mind. Poole exhibited works at the Royal Academy from 1830 until his death. His great picture of "Solomon Eagle's Exhortation to Repentance during the Great Plague of London" was shown in 1843. Some of his paintings have illustrated historical events of a similar class in his subjective manner of treatment, and latterly he found congenial themes in the fairy fancies of Shakspeare and Spenser, and in visionary scenes of romance of his own creation. Early in his career he painted rustic figures in water colours, in a style little suggestive of his ideal works. He is believed to have been entirely self-taught.

See a notice of Poole and his works in the "*Art Journal*," 1859.

RUSTIC FIGURE OF A GIRL AT A WELL.—147

12 $\frac{3}{4}$ inches w. by 15 $\frac{3}{4}$ inches h

[An early work.]

Lent by Henry Vaughan, Esq.*

FISHER BOY SLEEPING IN MOONLIGHT.—142

17 $\frac{1}{2}$ inches w. by 10 $\frac{1}{2}$ inches h.

Lent by Prescott Hewett, Esq.

SPIRIT OF SOLITUDE.—149

10 $\frac{1}{2}$ inches w. by 9 $\frac{1}{2}$ inches h.

Lent by Prescott Hewett, Esq.

LES DENTS DU MIDI. Sketch from Nature.—143

13 $\frac{1}{2}$ inches w. by 8 $\frac{1}{2}$ inches h.

Lent by George Aitchison, Esq.*

MOUNTAIN PATH, with figure in shadow. Sketch from Nature.—150

13 $\frac{3}{4}$ inches w. by 9 $\frac{1}{4}$ inches h.

Lent by George Aitchison, Esq.*

PROUT, JOHN SKINNER, b. 1806 (at Plymouth), d. 1876. I.P.W.C.
Mem. 1839. Ass. 1858. Mem. 1863.

Painted old buildings in a picturesque manner, and with effective and agreeable colour. When a young man he resided at Bristol, where he sketched with Müller in the old and dilapidated parts of the city. "The Antiquities of Bristol," a set of engravings from his drawings, was the result of these studies. He also published "Antiquities of Chester," fo., and "Castles and Abbeys of Monmouthshire," fo., 1838. He visited Australia, and exhibited at the "New Society" in 1841, with "Sidney" as his address. He was a nephew of Samuel Prout, but his style is different. His paintings have less sobriety of colour, and none of the precision of his uncle's work with the reed pen.

At South Kensington there is by him "Château, near Vitré."

NEWCASTLE. With Moonlight effect.—132

18½ inches w. by 13 inches h.

Lent by F. S. Teesdale, Esq.*

STREET IN NORMANDY.—126

13 inches w. by 19 inches h.

Signed "*Skinner Prout, 1864.*"

Lent by Prescott Hewett, Esq.

PYNE, JAMES BAKER, b. 1800 (at Bristol), d. 1870. S.B.A. Mem. 1842, and V.P. for some years.

An effective, and in some respects refined, painter of landscape, chiefly in oil. His canvasses are suffused with a pink and golden gaiety of light; and the objects are drawn with a jaunty flourish, but an obvious artifice, of line. Though his style was mannered, his pictures have a certain charm about them. Having been meant for a lawyer he was self-taught in art, yet he possessed a fund of technical knowledge and a sound judgment, which enabled him to become the teacher and adviser of other artists. Before leaving Bristol for London in 1835, he gave lessons in oil painting to Müller and to Fripp. "He was," says Müller's biographer, Mr. N. Neal Solly, "a most amiable, generous man, and an admirable teacher; he had unusual power of handling (strength of wrist), and his heart was set on the technical part of his art; in twelve lessons he showed the whole nature and use of oil pigments and vehicles, and how to lay them on." He travelled in Europe, and published several series of lithographic views, some of them coloured. "Windsor, with its surrounding Scenery," fo., 1838; "The English Lake District" (col. lith.), fo., 1853; and the "Lake Scenery of England" (chromo), 4to., 1859 (and 1870), are from his pencil.

WINDSOR CASTLE. Misty evening effect; cattle in the foreground.—117

12½ inches w. by 8 inches h.

Signed "*Pyne, '37.*"

Lent by Sir William Drake.*

REED, JOSEPH CHARLES, b. 1822, d. 1877. I.P.W.C. Ass. 1860.
Mem. 1867.

An industrious painter of landscape, who sketched much from nature in various parts of the United Kingdom, treating ordinary subjects with care in an agreeable manner, which presents no very marked characteristics.

OLD FARM HOUSE.—45

13½ inches w. by 8½ inches h.

Lent by F. S. Teesdale, Esq.*

RICHARDSON, EDWARD, b. , d. , I.P.W.C. Ass. 1859.

Mr. T. M. Richardson, member of the "Old" Society, is his brother. Their father was a Northumbrian, and an artist of much ability.

HEIDELBERG CASTLE.—197

8½ inches w. by 11½ inches h. (oval.)

Signed "*Edward Richardson.*"

Lent by T. M. Richardson, Esq.

RIVIERE, WILLIAM, b. 1806 (in London), d. 1876.

Practised in various branches of art, including portraiture and landscape. He was one of a family of artists. His father was a drawing-master. His surviving brother, Mr. H. P. Riviere, is an Associate of the Water Colour Society, and Mr. Briton Riviere, A.R.A., is his son. He, himself, taught drawing in Cheltenham College, and afterwards at Oxford, where he died. He was a student of the Royal Academy, where he first exhibited between 1833 and 1843.

HAY FIELD.—164

19½ inches w. by 13¼ inches h.

Lent by Briton Riviere, Esq., A.R.A.

SKETCH AT DOVER.—167

18 inches w. by 12 inches h.

Lent by Briton Riviere, Esq., A.R.A.

ROSENBERG, CHARLES, b. , d. 1870.

Said to have been a brother of George F. Rosenberg, of the Old Water Colour Society.

There are, by Charles Rosenberg, "A Critical Guide to the Exhibition of the Royal Academy, 1847," 4to., 1847; and "Guide to the Exhibition of the Royal Academy and Institution for the Free Exhibition of Modern Art, 1848," 4to., 1848.

THE ARTIST'S STUDIO.—158

13 inches w. by 10½ inches h.

Signed "*C. Rosenberg, 1838.*"

Lent by T. F. Inman, Esq.*

ROSENBERG, GEORGE F., b. , d. 1869. O.W.C.S. Ass. 1847.

Still life and flower pieces at first, and, afterwards, accurate studies of mountain scenery in Norway and Scotland, were the two very different classes of subject which this artist treated with success in his many drawings, exhibited from 1849 at the Gallery of the Water Colour Society.

He wrote "The Guide to Flower Painting in Water Colours," with illustrations, 8vo., 1853.

He lived chiefly at Bath.

STILL LIFE.—189

27⅞ inches w. by 19⅜ inches h.

Lent by J. D. Harris, Esq.

FRUIT.—154

13½ inches w. by 9½ inches h.

Lent by Miss Falkner.

STUDY OF DEAD CHAFFINCHES.—173

11½ inches w. by 6 inches h.

Lent by Sir William Drake.*

STUDY OF DEAD LINNETS.—178

11½ inches w. by 6 inches h.

Lent by Sir William Drake.*

ROWBOTHAM, THOMAS LEESON, b. 1823 (in Dublin), d. 1875.
I.P.W.C. Mem. 1849.

A clever painter of landscape designs, attractive by their pretty contrasts of bright colour, and remarkable for workmanlike neatness of handling. Several of his works have been reproduced by chromo-lithography, a process by which they may easily be imitated. As is generally the case with artists of this class, his power is seen to most advantage in untouched sketches, more suggestive of nature than the finished drawings worked up by mechanical processes. He succeeded his father, Thomas Rowbotham (of Bath), as teacher of drawing at the Royal Naval School, New Cross. They together produced the elementary hand-books for students;—"The Art of Sketching from Nature," by T. R., illustrated by T. L. R. (2nd edition), 1850; and "The Art of Landscape Painting in Water Colours," by T. R. and T. L. R. (3rd edition), 1850. He was also an admired musician.

At South Kensington are two or more drawings by him.

ENTRANCE TO PELHAM WOODS, Isle of Wight.—80

20 $\frac{7}{8}$ inches w. by 10 $\frac{1}{4}$ inches h.

Lent by William Bowman, Esq.*

SKETCH OF AN OLD HOUSE AT ROUEN.—79.

16 $\frac{5}{8}$ inches w. by 13 inches h.

Signed "*T. L. Rowbotham, Junr., July, 1846.*"

Lent by John Ashton Bostock, Esq., C.B.

ITALIAN LANDSCAPE.—144

45 inches w. by 26 $\frac{1}{4}$ inches h.

Signed "*T. L. Rowbotham, 1875.*"

Lent by Antony Gibbs, Esq.*

SCHETKY, JOHN CHRISTIAN, b. 1778 (in Edinburgh), d. 1874.
Marine Painter in Ordinary to George IV., William IV. and Queen Victoria.

A marine painter, whose thorough knowledge of his subject, derived from a lifelong passion for the sea and ships, and the company of sailors, enabled him to impart to his pictures a kind of historical reality. His vessels seem to ride

upon the waves and partake of their rolling motion. Schetky was possessed of great bodily vigour and activity; he walked from Paris to Rome in 1801, and spent his holidays in 1813-1814 with his brother, John Alexander Schetky, who was then serving as a surgeon in the Peninsular War. Between 1808 and 1855, he was successively teacher of drawing at the Royal Military College, Marlow, at the Royal Naval College, Portsmouth, and at the East India College, Addiscombe. Before that he taught at Oxford on his own account, and earlier still in his native town, where he was brought up at the High School, he had, at the age of 17, so well profited by the instruction of Alexander Nasmyth, the scene painter, that he, himself, gave lessons in his master's art. He painted also in oil, and executed a number of elaborate drawings in common ink of different strengths, working entirely with a quill pen, and using the feather as a brush; a style which originated in his once finding himself without other materials. In 1867 he published a selection of his works in a folio volume of photographs, called "Reminiscences of the Veterans of the Sea," and others afterwards in "A Cruise on the Scotch Waters." Of a sociable and kindly disposition, he made many friends, and his rare talent as a singer made him a welcome guest in all circles of society. He was descended from an old Transylvanian family, one of whom, Christopher Schetky, was celebrated as a violinist and composer.

See "Ninety Years of Work and Play: a Life of John Christian Schetky," by his Daughter.

H.M. LATE SHIP "BELLEROPHON" on her Homeward Voyage from Malta, scudding before the Gale. 1852.—36

28 inches w. by 18 inches h.

Lent by the Misses Schetky.

IN VIGO BAY. 8 p.m., July 21st, 1861.—26

13 $\frac{3}{4}$ inches w. by 6 $\frac{3}{4}$ inches h.

Lent by the Misses Schetky.

SEDDON, THOMAS, b. 1821 (in London), d. 1856.

His works are characterised by the extremely truthful imitation of nature in all her details, which was one of the leading aims of the modern "pre-Raphaelite" school, of which he was an esteemed member. He was the son of an eminent cabinetmaker, and, beginning life in that business, gained a medal from the Society of Arts in 1848 as a designer of furniture. At the age of thirty he took to painting as a profession, and he went to the East with Mr. Holman Hunt in 1853. He died at Cairo. A painting by him of "Jerusalem and the Valley of Jehoshaphat" was presented to the National Gallery in 1857 by an association of gentlemen. He executed many other pictures and drawings in Egypt, the

Holy Land, France, and elsewhere, a collection of which was exhibited at the Society of Arts in the year after his death.

THE SPHYNX AT GHIZEH.—5

13 $\frac{3}{4}$ inches w. by 9 $\frac{3}{4}$ inches h.

Signed "T. S., 1856."

Lent by George P. Boyce, Esq.*

SHALDERS, GEORGE, b. 1826, d. 1873. I.P.W.C. Ass. 1863.
Mem. 1865.

Exhibited, at the gallery in Pall Mall, elaborate studies of sheep on roads or in green pastures, executed in a carefully imitative manner, and with realistic force. He had previously lived at Portsmouth, and sent views in Surrey and Hants to the Academy.

SHEEP ON A BY-ROAD.—198

19 $\frac{3}{4}$ inches w. by 11 $\frac{1}{2}$ inches h.

Lent by C. A. Millard, Esq.*

SHEEP. Early Morning.—202

29 $\frac{1}{2}$ inches w. by 18 $\frac{1}{2}$ inches h.

Signed "George Shalders, 1865."

[Exhibited at the I.P.W.C., 1865.]

Lent by F. S. Teesdale, Esq.*

SHARPE, ELIZA, b. 1796, d. 1874. O.W.C.S. Ass. or Hon. Mem.
1829 to 1872.

A painter of portraits, and subjects chiefly domestic; whose works are not numerous, considering her length of years as an artist. She began to exhibit at the Royal Academy in 1817. Her sister Louisa Sharpe, afterwards Mrs. Seyffarth, was also a figure painter in water-colours, and a member of the Old Society.

COPY OF A GROUP from Rubens's picture of "Peace and War," in the National Gallery.—188

13 $\frac{3}{8}$ inches w. by 17 $\frac{3}{8}$ inches h.

Lent by J. W. Safe, Esq.

STONE, FRANK, b. 1800 (at Manchester), d. 1859. O.W.C.S. Ass.
1837. Mem. 1843 to 1847. A.R.A. 1851.

A figure painter, some of whose oil pictures—sentimental in subject and treatment—have, through engravings, acquired wide popularity. He may, however, be more favourably viewed as an artist in the water-colour drawings which he painted in his earlier career as a member of the Old Society. His father was a cotton spinner, and he was himself brought up to the business, but left it for art when 24 years of age. Mr. Marcus Stone, A.R.A., is his son.

A LADY SEATED, arranging a flower in her dress.—113

6½ inches w. by 9¼ inches h.

Lent by Sir William Drake.*

SUTCLIFFE, THOMAS, b. 1828 (at Leeds), d. 1871. I.P.W.C. Ass.
1857.

Chiefly known by minute and conscientious studies of foreground vegetation, cold in colour, and painted in opaque pigment. During his last years he also drew Yorkshire coast scenes; all, or nearly all, his works being executed in that country, where he resided. He studied at the Royal Academy and the British Museum; and his father, an amateur artist, encouraged his taste for art. But he was otherwise self-taught, and his drawings are transcripts from nature, rather than landscape compositions.

A MOUNTAIN RIDGE.—74

18½ inches w. by 9¼ inches h.

Lent by Arthur Ditchfield, Esq.

A FIELD PATH.—175

13¼ inches w. by 17½ h. (oval top).

Signed "*T. Sutcliffe, 1857.*"

Lent by Tom Taylor, Esq.

TOPHAM, FRANCIS WILLIAM, b. 1808 (at Leeds), d. 1877.
I.P.W.C. Mem. 1842 (to 1847). O.W.C.S. Ass. 1848.
Mem. 1848.

A painter of picturesque groups of figures, richly and harmoniously coloured. All, or nearly all, his subjects are taken from peasant life, but there is little in them of rustic simplicity. A joyous and healthy type of Irish beauty runs through the race which he depicts, whether the scenes are laid in Ireland or Spain, and in spite of their sameness, it would not be easy to tire of the pictorial effect of his compositions. He was brought up as an engraver, and executed some plates in the early part of his London career, but in the art in which he became celebrated he was his own instructor. Mr. F. F. W. Topham, the living painter, is his son.

There are some designs by F. W. Topham in "Poems and Pictures," 4to. (new editions, 1860, 1865).

At South Kensington there are, by him, "South Weald Church" in the "William Smith Bequest," and "Galway Peasants" in the "Ellison Collection."

BARNABY RUDGE.—141

14½ inches w. by 17½ inches h.

Signed "*F. W. Topham, 1850.*"

Lent by Edmonds Massey, Esq.*

SPANISH GROUP OF TWO FIGURES AT A FOUNTAIN; one, a girl with water-pitchers.—148

10½ inches w. by 13¾ inches h.

Signed "*F. W. Topham, 1859.*"

Lent by Major Henderson.

VICKERS, ALFRED GOMERSAL, b. 1810 (in Lambeth), d. 1837.

Painted landscape and marine subjects in oil and water colour, and exhibited at the Royal Academy, the British Institution, and the Society of British Artists. He also made drawings in Russia for engravings in one of Charles Heath's annuals. His father, Alfred Vickers, was a prolific landscape painter.

At South Kensington there are by him a drawing, "A Coast Scene," the gift of Henry Vaughan, Esq., and two drawings in the "Townshend Bequest;" and there are drawings by him at the British Museum.

DUTCH RIVER SCENE, with Steamboat, Windmills, and Landscape.—172

9 inches w. by 6 inches h.

Lent by Sir William Drake.*

WALL AND PART WINTER PALACE, ST. PETERSBURGH.—109

14½ inches w. by 9½ inches h.

Lent by William Bowman, Esq.*

ABOVE THE FALLS OF THE RHINE AT SCHAFFHAUSEN.—183

18 inches w. by 11 inches h.

Lent by Henry Vaughan, Esq.*

WALKER, FREDERICK, b. 1840 (in London), d. 1875. O.W.C.S.
 Ass. 1864. Mem. 1866. A.R.A. 1871.

An artist of original genius, and the founder of an existing school of British water-colour painting. Possessed of a singularly refined sense of the beautiful, he infused a classic grace into subjects of daily life, which seemed only to enhance their natural simplicity, or the purity of sentiment that properly belonged to them. Though the landscape was generally of secondary interest in his pictures, and he never attempted the wider expression of space included in that department of art, he had a keen perception of the gradations of light and colour within the limits of his work; and some of the backgrounds of rural scenery and village architecture which he introduced are extremely lovely. His painting of detail was often very minute, but always delicate and suggestive, and a fine taste guided him to a fitting use of materials and methods which have often impeded a refined expression in the hands of other artists.

His father was a designer of jewellery; and his mother encouraged the talent which he showed for drawing when a boy at school in Camden Town. His education in art began with study from the antique at the British Museum, and from the life at Leigh's School in Newman Street; for a short pupilage with an architect and surveyor is scarcely to be reckoned. He became a student, too, at the Royal Academy, but did little there. What chiefly formed the technical character of his style, and directed the course of his career, was the practice he acquired during three years of steady work with Whymper the wood-engraver, as a draughtsman on the block. This qualified him for employment on "*Once a Week*," to which periodical he contributed designs from 1859 to 1863. Afterwards, and concurrently, he illustrated, among other stories, Thackeray's "Philip" in the "*Cornhill Magazine*," and some exquisitely elaborated drawings of subjects which he had designed for Miss Thackeray's tales in the same periodical were among the earlier works that he exhibited at the Water Colour Society. Then he painted in oil, with less mastery over his material, but more independence in his choice of subjects, and a depth of pathos which was his own. Ever anxious and fastidious over his work, he was still advancing in his art, when he was carried off by hereditary consumption.

In January 1876 a nearly complete collection of his works was made and exhibited in Bond Street, and, from a fund partly thereby raised, a memorial was erected over his grave at Cookham on the Thames.

WAYFARERS. "Wintry Landscape : boy leading a blind man along a splashy road."—145

19 $\frac{3}{8}$ inches w. by 13 $\frac{7}{8}$ inches h.

[Finished Replica of an oil picture (48 inches w. by 33 inches h.) exhibited at Gambart's Gallery 1866. This drawing was exhibited at the O.W.C.S., summer 1870, and at the Walker Memorial Fund Exhibition, 1876.]

Lent by Mrs. Leech.

WARREN, HENRY, b. 1798 (in London), d. 1879. I.P.W.C. Mem. 1835. Pres. 1838, and until 1873.

Painted large works representing desert scenes with camels, and sacred subjects, in which the figure groups are carefully studied. Yet he was never in the East. He began his art education in the studio of Nollekens the sculptor, but took to painting, at first in oil ; and he was a student, and an exhibitor in that medium, at the Royal Academy. Early in 1873 he resigned the Presidency of the Institute, in consequence of a nearly total loss of sight. One of his best known works, "The Dying Camel," was engraved on a large scale. He was Honorary Member of the "Soc. Belgique des Aquarellistes" and of the "Pennsylvania Academy of Arts." Mr. Edmund G. Warren, of the I.P.W.C. is one of his sons.

He wrote "Hints upon Tints, with Strokes upon Copper and Canvas" (8 etchings), 12mo., 1833 ; "Artistic Anatomy of the Human Figure," 12mo. (3rd edition, 1852) ; "Painting in Water Colours," 8vo., 1856 ; "Drawing-Book" (with 16 studies) fo., 1867 ; "Text-Book of Art-Studies," 8vo., 1870 ; and "Treatise on Figure Drawing" (2nd edition), 8vo., 1871 ; and he contributed designs to Lockhart's "Spanish Ballads," 4to., 1856 ; Wordsworth's "Pastoral Poems," 8vo., 1860 ; and Moore's "Paradise and the Peri," sm. fo., 1860 ; and also illuminated, on stone, "Scenes from the Winter's Tale," sm. 4to., and "The History of Joseph and his Brethren," sm. 4to., in conjunction with Owen Jones.

See also notice of Henry Warren and his works in the "*Art Journal*," 1861, pp. 265-7, by James Dafforne.

LA PRIGIONIERA.—651

"Oh wherefore sought she daily at one spot,
That one returning ray? 'Twas the same light
That on her native hills fell cheerily :
But in the recollection of those hills
Was surely more of sorrow than of joy,
And she was sad enough. Yet ever still
In very thankfulness she hailed the sun,
Who on his daily pilgrimage of joy
Had e'en a thought for her."

24 inches w. by 29 inches h.

Signed "*H. Warren*."

[Exhibited at the I.P.W.C., 1847.]

Lent by Albert Henry Warren, Esq.

WEHNERT, EDWARD HENRY, b. 1824, d. 1878. I.P.W.C.
Mem. 1837.

Painted figure subjects of a somewhat conventional type, correctly and carefully executed. His father was a German tailor, resident in London. The son was sent to the University of Göttingen, but studied art in England. A collection of his works was exhibited at the Institute during the year after his death.

He contributed designs to editions of Coleridge's "Rime of the Ancient Mariner," 8vo., 1858, and Keats's "Eve of St. Agnes," 8vo., 1859.

At South Kensington is a drawing by him, "George Fox preaching."

A WOMAN IN PRAYER AT HER BEDSIDE.—156

18½ inches w. by 23¾ inches h.

Signed "*E. H. Wehnert, 1866.*"

Lent by J. W. Safe, Esq.

WEIGALL, CHARLES H., b. , d. 1879? I.P.W.C. Mem.
1837.

Exhibited at the Institute, figure subjects, and also studies of animals, often in connection with sporting scenes. He was particularly successful in the delineation of poultry. He painted a picture of the "Battle of Agincourt," in conjunction with Henry Warren.

He wrote the following handbooks on art :—"The Art of Figure Drawing," 12mo. (4th edition, 1852); "A Manual of the First Principles of Drawing," 8vo., 1853; "A Guide to Animal Drawing, for the use of Landscape Painters," 8vo. (2nd edition, 1862). There are designs by him in "Poems and Pictures," 4to. (new editions, 1860, 1865).

At South Kensington are two drawings by him in the "Townshend Bequest."

CREVE COUR FOWL.—163

10½ inches w., by 7½ inches h.

Signed "*C. H. Weigall.*"

Lent by Sir William Drake.*

WHITTAKER, J. W., b. (at Manchester?), d. 1876. O.W.C.S.
Ass. 1862. Mem. 1864.

A very able depicter of rough moorland scenery, studied chiefly among the mountains of North Wales. His drawings are effectively treated with much depth of tone, and in a broad manner, which suggests the texture of things without minute expression of detail. He was originally an engraver. His career was cut short by accidental drowning at Bettws-y-Coed.

WELSH MOUNTAIN VIEW.—187

29 $\frac{1}{4}$ inches w. by 17 $\frac{3}{8}$ inches h.

Signed "*G. W. Whittaker, 1863.*"

Lent by G. C. Lampson, Esq.*

ON THE ROAD BETWEEN CAPELCURIG AND THE OGWEN
LAKE.—152

26 $\frac{3}{4}$ inches w. by 15 inches h.

Signed "*J. W. Whittaker, 1863.*"

Lent by Prescott Hewett, Esq.

STORM CLEARING OFF AMONG THE WELSH HILLS.—153

17 inches w. by 9 inches h.

Signed "*J. W. Whittaker, 1865.*"

Lent by Prescott Hewett, Esq.

WRIGHT, JOHN WILLIAM, b. 1802 (in London), d. 1848
O.W.C.S. Ass. 1831. Mem. 1841. Sec. 1844.

A painter of costume and figure compositions, and interiors, and a constant exhibitor at the Gallery in Pall Mall East. He also drew for Heath's "Book of Beauty," and "The Female Characters of Shakspeare." His father was a miniature painter, but the son received instruction from the portrait painter, Phillips, R.A.

INTERIOR, with seated female figure.—119.

11 $\frac{1}{2}$ inches w. by 9 $\frac{1}{2}$ inches h.

Signed "*J. W. W.*"

Lent by Sir William Drake.*



Burlington Fine Arts Club.

CATALOGUE

OF

ENGRAVINGS IN MEZZOTINTO,

ILLUSTRATING THE HISTORY OF THAT ART
DOWN TO THE TIME OF DAVID LUCAS, INCLUSIVE.



LONDON:

PRINTED FOR THE BURLINGTON FINE ARTS CLUB.

1881.

Burlington Fine Arts Club.

CATALOGUE

OF

ENGRAVINGS IN MEZZOTINTO,

ILLUSTRATING THE HISTORY OF THAT ART
DOWN TO THE TIME OF DAVID LUCAS, INCLUSIVE.



LONDON :

PRINTED FOR THE BURLINGTON FINE ARTS CLUB.

1881.

LONDON :
NATIONAL PRESS AGENCY, LIMITED,
13, WHITEFRIARS STREET, FLEET STREET, E.C.

LIST OF CONTRIBUTORS.

* S. ADDINGTON, ESQ.

* EDWARD CHENEY, ESQ.

* RICHARD FISHER, ESQ.

DR. GRIFFITHS.

* F. SEYMOUR HADEN, ESQ.

* E. HAMILTON, ESQ., M.D.

J. P. HESELTINE, ESQ.

H. P. HORNE, ESQ.

* COLONEL R. MACKENZIE, R.A.

* JULIAN MARSHALL, ESQ.

* W. G. RAWLINSON, ESQ.

* CHARLES SCHREIBER, ESQ., M.P.

J. C. SMITH, ESQ.

M. VAILLANT.

* HENRY VAUGHAN, ESQ.

* A. ANDERDON WESTON, ESQ.

* HON. ROWLAND WINN.

H. R. YORKE, ESQ.

* The Contributors whose names are thus marked, are Members of the Club.



EXHIBITION
OF
ENGRAVINGS IN MEZZOTINTO.

INTRODUCTION.



THE COLLECTION OF PRINTS now exhibited on the walls of our Gallery has been formed with the design of illustrating, as fully as the limits of our space would allow, the history of the art of scraping, or (as it is commonly, but less correctly, called) engraving, in MEZZO-TINTO.

Mezzotints,—for the word was soon Anglicised,—are produced by a method which was invented about the year 1640. The credit of this remarkable discovery has been attributed to various persons.

In the “Parentalia” it is ascribed to Sir Christopher Wren, who is there said to have communicated the invention to Prince Rupert.

The account, “digested” and printed by Walpole * from the MSS. of Vertue, was received by Vertue from Mr. Killigrew, of Somerset-house, who had it from Evelyn. According to this story, it would appear that Prince

* Catalogue of Engravers, 1794.

Rupert, "in his retirement at Brussels, after the catastrophe of his uncle, going out early one morning observed the centinel at some distance from his post, very busy doing something to his piece. The prince asked what he was about? He replied, the dew had fallen in the night, had made his fusil rusty, and that he was scraping and cleaning it. The prince, looking at it, was struck with something like a figure eaten into the barrel, with innumerable little holes close together, like friezed work on gold or silver, part of which the fellow had scraped away. * * * * The *Génie fécond en expériences*" [*i.e.* Rupert] "from so trifling an accident conceived mezzotinto. The prince concluded that some contrivance might be found to cover a brass plate with such a grained ground of fine pressed holes, which would undoubtedly give an impression all black, and that, by scraping away proper parts, the smooth superficies would leave the rest of the paper white. Communicating his idea to Wallerant Vaillant, a painter whom he maintained, they made several experiments; and at last invented a steel roller, cut with tools to make teeth like a file or rasp, with projecting points which effectually produced the black grounds; those, being scraped away and diminished at pleasure, left the gradations of light." Evelyn was, no doubt, much flattered by having this wonderful mystery imparted to him by the Prince before it was published to the rest of the world, at least, in England; and he may, therefore, have been too ready to take for granted what Rupert certainly can never have stated,—that the new art was actually invented by himself. The account here quoted is avowedly only at third hand, though it is true that it is confirmed by Evelyn's own statement,* printed a little later. But in the "General Dictionary" a MS., said to be drawn up by Evelyn himself,

* Sculptura, 1662.

ascribes the invention to the soldier, instead of the prince. Again, the description of the process given by Evelyn is so enigmatical as to raise a doubt whether, indeed, he clearly understood it. If he did, he took care not to impart his knowledge, though the art was no longer much of a secret.

There seems, then, to have been a good deal of uncertainty, even at the time of Evelyn's writing, and as late as when Walpole reprinted and criticised that writer's statement, about the inventor of mezzotinting. As late as 1835, dictionaries and treatises attributed the discovery to Prince Rupert; notwithstanding that Sandrart, writing in 1675, had already given the credit, as it was due, to the real inventor, Ludwig von Siegen.

To this accomplished artist we owe the first plate scraped in mezzotint, the portrait of Amelia Elizabeth, Landgravin of Hesse, dated 1642.

Ludwig, born in 1609, was the son of Johann von Siegen, a soldier in the Dutch service, who lived in Holland until his wife's death, in 1619; he then came to Cassel, where he was appointed chief instructor of the pages, among whom three of his sons, including Ludwig, were admitted by the Landgrave Moritz. In 1626, the young Von Siegen quitted this college, and travelled in France, Holland, and Westphalia, until 1637. In the latter year he returned to Cassel, where Amelia Elizabeth of Hanau, daughter of Philip Louis II., Count of Hanau, now reigned. Von Siegen was named Kammerjunker to the young prince, her son, and retained the place till 1641. After this, he passed into Holland, having quitted the service of the Landgravin, and, while there, executed a portrait of her, which he sent to the young Landgrave, together with a very remarkable letter,* dated 19/29th August,

* L. de Laborde. "*Histoire de la Gravure en Manière Noire.*" Paris, 1839.

1642. In that letter he offers the portrait as a proof of his devotion, a souvenir of the Landgrave's illustrious mother, and an example of a totally novel art, discovered by himself, and unknown and incapable of comprehension to every one else. He apologises for the small number of impressions which he sends, excusing himself on the score of the delicacy of the work, which precludes the possibility of taking more than a very few impressions of the plate. He expresses his confidence that the dedication of the plate to His Highness will not be displeasing, not only because it represents the Landgravin, his mother, but also because His Highness was an accomplished amateur of the graver's art. Finally, he enumerates the three well-known methods of engraving,—with the burin, the needle, and the stippling-point,—by none of which had he produced his print, though the action on the plate showed, and indeed consisted of nothing but, points and dots, continuous or interrupted,—in that way recalling the third manner of engraving named by him.

This letter, with the dated portrait, proves beyond all doubt the authorship of the invention and its date. Heinecken mentions a portrait of Titian by Johann Thomas, with the date 1631, dedicated to the Empress Eleonora; but, on examination, the print, which is very fine and equally rare, turns out to be dated 1661. Eleonora, daughter of Charles II., Duke of Mantua, only became Empress in 1651.

Prince Rupert, occupied with military and naval adventures during many years, at length returned to the Palatinate, in 1654. Up to that date there is absolutely no trace of any mezzotint, dated or undated, executed by him, or by any other than Von Siegen. After that, it is certain that the inventor met the Prince at Brussels, to which town the latter was called by the care of private affairs. There can be no reasonable doubt that the new system was then and there communicated to Rupert, who

was always ready to devote his attention to any invention in art or in science. The Prince imparted the new method to Vaillant ; and, together, they produced some excellent plates. But, in the meantime, by fair means or by foul, the secret had already leaked out, and Theodor Kaspar à Fürstenberg, a Canon of Maintz, was not only practising the scraping of mezzotinto, but also teaching pupils, among whom were Johann Friedrich von Eltz and J. J. Kremer, who engraved from his designs.

After these came Leonart at Brussels, and Thomas, a painter, already mentioned, at Frankfort, and attached to the Court of Leopold. Thomas went afterwards to Vienna, and in 1659 he taught the art to Gerard Doms, who practised it subsequently at Prague.

Following Charles II. to London, Rupert very naturally imparted the secret to Evelyn, an ingenious and cultivated person, who, moreover, was then (1661) actually engaged upon a history of the art of engraving. From Evelyn the knowledge quickly spread to Wren and to others ; and the Prince soon gave up the art which had become vulgarised.

It follows from the facts detailed in this necessarily brief sketch, that the story of the "centinel" with his rusty "fusil," told by Evelyn, has rather the air of a picturesque romance than of a serious statement. The invention was doubtless Von Siegen's : prompted, perhaps, by some such accidental circumstance as that which Evelyn describes, but more probably due to his own experiments in the direction of an attempt to produce by mechanical means the effect of stipple, evenly and closely distributed. It was not till after he had executed his first print that he conceived the idea of completely covering the plate with a ground, before he touched it with the scraper.

When that idea had struck him, not much was left for his successors

to invent. The ground,—which should, if left intact, give an impression entirely black,—whether produced by a roller, a chisel, or a rocker, was in principle the same; it remained only to develop this principle so as to obtain the most even and regular ground that could be attained, and to supplement the use of the scraper with that of the needle and the burin.

Accordingly, Walpole tells us that Blooteling “found out the application of the chisel for laying grounds, which much exceeded the roller. George White afterwards made use of the graver for forming the black spots in eyes, and sharpening the light, which in preceding mezzotints he observed had never been sufficiently distinct.” The Fabers, Green, and others, followed with similar methods of needle or point, added to the touch of the scraper, giving increased sharpness and variety of effect to plates which already had richness and softness in abundance.

Unlike the arts of the engraver and the etcher, that of the mezzotinter soon reached a high degree of excellence. Circumstances favoured it. Preceded by those sister arts, it profited by the results of experience gained in their pursuit; and those who practised it quickly adopted such parts of the other methods as seemed congenial, and conducive to increased effect.

Much of the beauty and balance of colour and contrast in a finished mezzotint depends on the skill with which the original “ground” is laid. This is usually done by an artizan, though there have been artists who allowed no one to perform the office for them, as there have been painters who insisted on grinding and mixing their own colours.

The ground having been laid, the artist sketches his composition upon it, unless, indeed, he has already etched it upon the plate before laying the ground, as he may well have done. His next step is to remove the ground partially and successively, by means of his scraper, from the portions which he wishes to appear less dark. He then scrapes off the “lesser lights,” or

half-tints, and so on to the "highest lights," leaving the original ground intact only in those parts which are to remain in deepest shadow.

This is, of course, but a very rough description of a process which is full of opportunities for expressing the most delicate *nuances*; but it is sufficiently exact to give a general idea of the method; and nothing more can be attempted here. The system thus roughly indicated may be varied by the artist almost infinitely, as his taste may dictate; but, in the main, it must be followed.

A copper-plate,—and none other is here considered,—when mezzotinted, gives only a very small number of impressions. Hence arose the introduction of steel plates, with the object of taking a larger number of prints; but the effect obtained by this means is far from being the same. The impression drawn from steel is cold, hard, and disagreeable; as different from that which is taken from copper as a December fog from storm or sunshine in July.

The artist is, therefore, obliged to reserve to the last the creation of the most delicate parts of his composition, since these are likely to wear away almost before he has taken his trial-proofs, and he knows that he cannot be sure of obtaining more than forty or fifty satisfactory impressions of his finished work. No wonder that fine Mezzotints are rare!*

Interesting examples are found in the present collection, showing the various manners of working pursued by various artists. In No. 69 we see a portrait in which the face only is finished, the wig and coat being merely indicated. This plate was never completed, being engraved

* Within the last few years it has been found possible to coat the surface of copper-plates with a film of steel by the galvanic process. When employed to a very moderate extent, this protects the mezzotinted plate from premature destruction in printing, without injuring the *finesse* of the work; but it is easy to carry it too far, and so to clog up the "pores" of the plate, and make the impressions appear as dull, heavy, platitudes.

from an unfinished picture, but it shows the kind of ground employed by Faber, junr., though this appears to have been scraped down to some extent, beyond the contour of the wig.

We will only draw attention to one more of these unfinished plates, and that by a very recent artist, D. Lucas. It is called "Hadleigh Castle" (No. 194), and the print is one of singular power, and very unusual in execution. Lucas seems to have dashed at his plate with an impetuous hand, and to have scraped away much more, particularly in the distance, than he finally decided to leave as "high lights." The result is a very decided and bold contrast of tints, far too crude in effect to satisfy the artist or critic, but not without a force and colour which are almost regretted when we see the finished print, more harmonious as that certainly is. To remedy this crudity, additional ground had to be laid upon these over-scraped portions, as well as in other parts, where figures and other new accessories were subsequently introduced.

Consisting, as it does for the most part, of extremely early and beautiful impressions, the present collection does not give the uninitiated a fair idea of the difference between an early proof and a late print from a mezzotinted plate. It would be instructive to place two such contrasted impressions side by side, together with a certificate of the number of prints which had been taken from the plate when the later one was printed. The collector knows only too well the difficulty of procuring early proofs of these tender and perishable plates, which seem to be beautiful in proportion to their inability to resist the destructive effect of the muslin and the press.

On the general quality of the work shown in the productions exhibited it would be easy to say much, and still easier to digress into the discussion

of details. Either course, however, is here unnecessary. To the visitor, assisted by the very carefully-prepared catalogue which follows, the prints speak for themselves. They require no eulogy to recommend them. Their highest praise has been the sincere prophecy of more than one painter,—that his designs would, through them, live and be famous long after his pictures had faded from their canvas.

It is hardly necessary to enforce the truth of this willing and generous testimony by pointing to some of the plates engraved after Lely, Kneller, Sir Joshua Reynolds, Romney, and Turner.

The series ends appropriately with a few examples executed by the hand of the last-named great painter, and by other engravers from his designs.

Since that time, the art has languished under the blighting influence of the commercial spirit, always hostile to the purity and simplicity of every art.

All honour, therefore, to those who seek to revive it in its original sincerity. May their efforts be crowned with success!

J. M.

FEBRUARY 19, 1881.



INDEX

TO THE

NAMES OF ENGRAVERS REPRESENTED.

	PAGE		PAGE
Annis, W.	42	Frye, Thomas	21
Barney, William Whiston	39	Furstenberg, Theodorus Casparus à	2
Beard, Thomas	16	Gascar, Henri	5
Beckett, Isaac	7	Gole, John	10
Blackmore, Thomas	24	Green, Valentine	25
Bleeck, Peter Van	17	Greenwood, John	23
Blooteling, Abraham	4	Grozer, Joseph	33
Bockman, G.	14	Haecken, Alexander Van	14
Brooks, John	17	Haeften, Nicholas Van	7
Brookshaw, Richard	22	Haid, John Gotfreid	21
Browne, Alexander	9	Haid, John Elias	23
Bruggen, John Van Der	11	Haward, Francis	33
Caffeels, G. V.	13	Hodges, Charles Howard	35
Clint, George, A.R.A.	38, 41	Hodgetts, T.	42
Dawe, Henry	39	Hoppner, John, R.A.	34
Dawe, Philip	39	Houston, Richard	19
Dean, John	32	Hudson, Henry	34
Dickinson, William	30	Jacobé, John	23
Dixon, John	26	Jehner, J.	26
Doughty, William	29	Johnson, T.	15
Dunkarton, Robert	29, 41	Johnson	20
Dupont, Gainsborough	34	Jones, John	27
Earlóm, Richard	28	Judkins, Elizabeth	29
Easling, J. C.	41	Keating, George	34
Einslie, G.	28	Kingsbury, Henry	31
Faber, John, sen.	12	Knight, Charles	33
Faber, John, jun.	16	Kyte, Francis	15
Faithorne, William	10	Laurie, Robert	26
Finlayson, John	20	Leader, S.	9
Fisher, Edward	20	Lens, Bernard	9

	PAGE		PAGE
Loggan, David	3	Sherwin, William	8
Lucas, David	43	Siegen, Ludwig Von	1
Lumley, George	18	Simon, John	13
Lupton, Thomas Goff	42	Smith, John	8
Luttrell, E. . . .	7	Smith, John Raphael	31
„ „ (doubtful)	6	Sömer, Paul Van	6
Marchi, Giuseppe Filippo Liberati	33	Spilsbury, Jonathan	24
Martin, David	22	Spooner, Charles	21
McArdell, James	19	Thomas, John	2
Meyer, Henry	40	Tompson, Richard	11
Miller, Andrew	18	Turner, Charles	38, 42
Müller, John Sebastian	17	Turner, Joseph Mallord William, R.A.	40
Murphy, John	30	Unknown	5, 6, 13, 22, 39
Myn, A. Van Der	18	Vaillant, Bernard	3
Okey, Samuel	35	Vaillant, Wallerant	3
Park, Thomas	36	Valck, Gerard	4
Pelham, Peter	12	Vandervaart, John	6
Pether, William	22	Verkolje, John	4
Phillips, Charles	24	Vertue, George	13
Picot, Victor Marie	24	Walker, James	31
Place, Francis	10	Ward, James, R.A. . . .	37
Preston, Thomas	25	Ward, William	37
Purcell, Richard	23	Watson, James	27
Quilley, L. P. . . .	43	Watson, Thomas	28, 43
Reynolds, Samuel William	38	Watts, John	35
Robinson, R. . . .	11	Welsh, E. . . .	36
Robins, William	14	White, George	12
Rupert, Prince	1	Williams, Robert	15
Saunders, J. . . .	38	Young, John	40
Say, William	36	„ „ (doubtful)	39
Schenck, Peter	5		





CATALOGUE.

*The arrangement of the Engravers and their Works is, as far as practicable,
in chronological order.*

SIEGEN, LUDWIG VON, b. at Utrecht 1609. Date of death unknown
supposed about 1678-80.

The discoverer of the art of engraving in Mezzotinto. He was first in the service of Prince William IV., of Hesse, but in 1641 he removed to Amsterdam, and in August, 1642, wrote a letter to the Prince accompanying some proofs of a portrait of his mother the Princess Amelia Elizabeth. These proofs were from a plate engraved in Mezzotinto by Siegen himself. Von Seigen afterwards entered the military service of the Duke of Wolfenbüttel, and rose to the rank of Lieut.-Colonel.

1.—Portrait of AMELIA ELIZABETH, LANDGRAVINE OF HESSE.

First state, with the date altered by the pen.

This portrait, printed in 1642, was not published till 1643, when it appeared with the date altered to that year, and the prints drawn off by Siegen himself before its date of publication, not already disposed of, were altered with the pen to the same date.

Lent by Mr. Addington.

2.—A HOLY FAMILY. *After* ANNIBALE CARACCI.

Lent by Dr. Griffiths.

RUPERT, Prince Palatine of the Rhine, b. 1619; d. 1682.

Was for a long time considered to be the inventor of Mezzotinto Engraving; but this has been proved not to have been the case. In 1654-5, Von Siegen visited Brussels, became acquainted with Prince Rupert, to whom he explained his new method of engraving, who again instructed Wallerant Vaillant. Von Siegen is, therefore, the soldier in the story mentioned by Evelyn in relation to The Musket, the Dew, and the Rust.

Prince Rupert introduced this art into England after the Restoration in 1660.

3.—THE HEAD OF THE EXECUTIONER. *After* SPAGNOLETTA.

This is the smaller head which Prince Rupert engraved for Evelyn's "Sculptura," in which he tells us that the Prince presented it to him as a specimen of the new art. In the large engraving the date, 1658, is on the sword.

Lent by Mr. Cheney.

4.—Portrait of PRINCE RUPERT, with a Copy, by Wallerant Vaillant.

Lent by Mr. J. C. Smith.

5.—A MAGDALENE IN CONTEMPLATION. *After* MERIAN.

Lent by Dr. Griffiths.

6.—Portrait of PRINCE RUPERT.

Lent by Mr. Addington.

7.—THE STANDARD BEARER.

Lent by Dr. Griffiths.

THOMAS, JOHN, b. at Ypres in Flanders about 1610; d. about 1673.

A pupil of Rubens; appointed Principal Painter to the Emperor Leopold in 1662. He was an etcher and Mezzotinto engraver as well as a painter.

8.—Portrait of ST. CARLO BORRAMEO.

Lent by Mr. Addington.

FURSTENBERG, THEODORUS CASPARUS A

Walpole says: "The earliest date of a Mezzotinto that Vertue had seen was an oval head of Leopold William, Archduke of Austria, with this inscription: "Theodorus Casparus á Furstenbergh Canonicus, ad vivum pinxit et fecit 1656." According to De Laborde he was a Canon of Mayence, and had undoubtedly received the secret before His Highness (*i.e.* Prince Rupert) returned to England.

Zani, "*Enciclopedia metodica delle Belle Arti*," under Furstenberg, says: "Principe Canonico Teodoro Gaspare L. B. (Liberò Barone), detto Teodorus Casparus. Amatore Dilettante di pittura. Pittor—ritrattista."

9.—THE HEAD OF JOHN THE BAPTIST ON A CHARGER.

On the plate, in the left hand corner, are the words:—"Theod. Casp. à Furstenberg, pinxit & sculpsit."

This print is extremely rare.

Lent by Dr. Griffiths.

VAILLANT, WALLERANT, b. at Lisle 1623; d. at Amsterdam 1677.

He is said to have visited England in the suite of Prince Rupert, who communicated to him the secret of mezzotinto engraving.

10.—THE ANNUNCIATION TO THE SHEPHERDS. *After* N. BERGHEM.

Lent by Mr. Fisher.

11.—Portrait of MADAME VAILLANT.

Lent by M. Vaillant.

VAILLANT, BERNARD, b. 1625.

Brother of the above Wallerant Vaillant, from whom he learnt the art of mezzotinto engraving.

12.—Portrait of JOHN LINGELBACH. *After* SCHWARZ.

Lent by M. Vaillant.

13.—Portrait of LE SIEUR VAILLANT.

Lent by M. Vaillant.

LOGGAN, DAVID, b. at Dantzic 1635; d. in London 1693.

Came to England before the Restoration; was employed both at Oxford and Cambridge in engraving the Public Buildings of these Universities.

14.—Portraits of JOHN DOLBEN, Bishop of Rochester; JOHN FELL, Bishop of Oxford; and DR. ALLESTREE. *After* LELY.

The print is commonly called "Chipley, Chopley, and Chepley." Charles II. is stated to have exclaimed on seeing the picture, "Chiplain! Choplain! Chaplain!" alluding to the leanness of Fell, the plumpness of Dolben, and the position held by Allestree.—*C. J. Smith.*

Lent by Mr. Addington.

15.—Portrait of SIR THOMAS ISHAM, Bart. *After* LELY.

Three impressions known.

Of Lamport, Northamptonshire, "a young gentleman of a beautiful person and sweet disposition."

Lent by Mr. J. C. Smith.

BLOOTELING, ABRAHAM, b. in Amsterdam 1634 ; d. about 1695.

Came to England in 1672-3. He was a pupil of Cornelius Visscher.

16.—JUDITH WITH THE HEAD OF HOLOFERNES.

Lent by Mr. Fisher.

VALCK, GERARD, b. in Amsterdam 1626 ; d. 1720.

Walpole says : "Valck was Blooteling's servant and married his sister ; came with him from Holland and returned there. It is worthy of remark that Blooteling and Valck worked together upon several mezzotints, to which their names are affixed without discrimination."

17.—Portrait of WILLIAM, PRINCE OF ORANGE. *After* LELY.

Lent by Mr. Addington.

18.—Portrait of MADAM ELINORA GWIN decorating a lamb. *After* LELY.

Mr. J. C. Smith does not mention this print under Valck ; but Walpole gives it in his list. (*Ed. Dallaway and Wornum.*)

Lent by Mr. Addington.

VERKOLJE, JOHN, b. at Amsterdam ; d. about 1650.

He was a painter as well as a mezzotinto engraver, and scraped a good many plates.

19.—Portrait of WILLIAM III. *After* LELY.

First state.

Lent by Mr. Addington.

20.—Portrait of MARY, QUEEN of ENGLAND. *After* LELY.

On the print is "Johannes Verkolje *fecit*. Nicolaus Visscher, in Lucem edidit, cum Privil. Ordin. General Belgii Fœderati."

Lent by Mr. Addington.

GASCAR, HENRI, b. in Paris 1635; d. at Rome 1701.

J. C. Smith (British Mezz. Portraits, p. 523) says: "There is no certain proof that he engraved the following prints, which bear his name as painter only; but by whomsoever executed they are of the greatest interest."...

"The scraping upon them is finished and artistic in manner, but the ground is open and more coarsely prepared than was afterwards the case when Blooteling had improved the method. This may have led to Strutt's remark that they were 'vile,' and Bryan calls them 'miserable'; but connoisseurs are not likely to be guided by such ignorant and flippant remarks, which might with as little reason as well be applied to the works of Von Siegen and Prince Rupert."

21.—BARBARA, DUCHESS OF CLEVELAND, AND HER DAUGHTER.

Five impressions known.

Lent by Mr. J. C. Smith.

SCHENCK, PETER, b. at Elberfeld 1645; d. at Amsterdam 1715.

A pupil of Gerard Valck. "Though not very eminent he was a laborious artist."

22.—ST. CATHERINE. *After* CORREGGIO.

From the Picture in Hampton Court Palace.

Lent by Mr. Fisher.

ENGRAVER UNKNOWN.

23.—THE DUCHESS OF CLEVELAND.

Lent by Mr. Horne.

ENGRAVER UNKNOWN.

24.—Portrait of DR. SAMUEL BUTLER, Author of "Hudibras."

Mr. J. C. Smith attributes this to P. or J. Van Sömer.

Lent by Mr. Addington.

ENGRAVER UNKNOWN. (E. LUTTRELL ?)

25.—Portrait of the COUNTESS OF ESSEX AND HER CHILDREN.

Lady Elizabeth Percy, daughter of Algernon, Earl of Northumberland, married Arthur, second Baron Capel, created, by Charles II., Viscount Malden and Earl of Essex in 1683; was accused with Lord Russell of the Fanatic Plot and committed to the Tower, where he was found shortly after with his throat cut.

Lent by Mr. Addington.

SÖMER, PAUL VAN, b. in Amsterdam 1649; d. in London 1694.

He practised as a painter in Paris and in London, and learnt the art of Mezzotinto from his relative, John Van Sömer.

26.—Portrait of ALEXANDER MORUS.

Protestant minister at Charenton, near Paris.

Lent by Mr. Addington.

27.—Portrait of ANDREW LORTIE.

Member of the Reformed Church of La Rochelle; came to England after the Revocation of the Edict of Nantes, and was presented by Compton, Bishop of London, to the living of Packlesham, in Essex.

Lent by Mr. J. C. Smith.

VANDERVAART, JOHN, b. at Haerlem 1647; d. in London 1721.

Came to England in 1674. One of the early engravers in Mezzotint. He is said to have instructed John Smith and to have been connected with Beckett. He was an eminent painter as well as engraver.

28.—Portrait of OLIVER PLUNKET, Archbishop of Armagh. *After* MORPHY.

Accused falsely of high treason, he was brought over to England and hanged at Tyburn, July 1st, 1681.

"His noble countenance, as preserved in the print, is indeed itself a sufficient refutation of the calumnies for which he suffered."

Lent by Mr. J. C. Smith.

LUTTRELL, E., b. in Dublin about 1650; d. about 1710.

Came to London to study law, scraped some plates which attracted Beckett's attention, and soon became very proficient in the art. Most of his prints were published by John Lloyd, a printseller in Salisbury Street, Strand.

29.—Portrait of the DUCHESS DE LA VALLIERE.

Maid of Honour to Henrietta of England, wife of the Duke of Orleans. Took the veil in 1675, and died in 1710.

Lent by Mr. J. C. Smith.

HAEFTEN, NICHOLAS VAN, b. at Gorcum about 1670; d. early in the eighteenth century.

Many of his prints are dated 1694.

30.—Portrait of HIMSELF.

On the print: "*Se ipse pinxit et sculpsit.*" Engraved at Paris.

Lent by Mr. Addington.

BECKETT, ISAAC, b. 1653; d. 1719.

J. C. Smith says: "Beckett was apprenticed to a calico printer. When visiting Luttrell he was seized with admiration of mezzotinto engraving, and was instructed therein by Lloyd. Isaac Beckett and Williams are entitled to be considered as the first native Englishmen who extensively practised, and in a measure founded the school."

31.—Portrait of GEORGE VILLIERS, Duke of Buckingham. *After* VERELST.

First state. Two impressions known.

Lent by Mr. J. C. Smith.

- 32.—Portrait of JOHN SHEFFYLD, Earl of Mulgrave. *After* KNELLER.

First state, without the wand. One impression known.

Lent by Mr. J. C. Smith.

- 33.—THE SAME.

Second state, with the wand.

Lent by Mr. J. C. Smith.

- 34.—Portrait of RICHARD LOW. *After* HAYS.

First state. Two impressions known.

Supposed to be the son of Edward Low, Organist of Christ Church, Oxford, who is called by Wood "a proud man, who could not endure any common musician to play with him." The print is very uncommon.

Lent by Mr. Julian Marshall.

SMITH, JOHN, b. 1652 ; d. 1742.

Pupil of Isaac Beckett. Employed by Sir Godfrey Kneller. J. C. Smith, says: "His works unite great power with sweetness, finish, and freedom, and are very highly prized." Walpole says: "The best mezzotinter that has appeared who united softness with strength, and finishing with freedom."

- 35.—Portrait of WILLIAM WYCHERLEY. *After* LELY.

First state.

Lent by Mr. Cheney.

- 36.—Portrait of SIR GODFREY KNELLER. *After* KNELLER.

Lent by Mr. Cheney.

SHERWIN, WILLIAM, b. between 1640-50 ; d. 1714.

The son of a clergyman. His mother was granddaughter of Thomas, elder brother of General Monk. He was appointed engraver to the King by patent. Walpole says: "By what interest he obtained this distinction does not appear; certainly by no great excellence in his profession," but this is contradicted by his finer works, of which this portrait is an example.

37.—Portrait of CHARLES II.

"The date 1669 on this print proves," says J. C. Smith, "Sherwin to be the earliest English engraver in Mezzotinto."

Lent by Mr. J. C. Smith.

BROWNE, ALEXANDER.

Lived in the time of Charles II. A great number of mezzotint portraits have "Alexander Browne, *excudit*" on them. Walpole tells us that in 1683, Browne obtained a patent to publish one hundred mezzotint prints from Vandyck and Lely for fourteen years.

38.—LADY ELIZABETH STANHOPE. *After* LELY.

Lent by Mr. Addington.

39.—THE EARL OF STRAFFORD. *After* VANDYCK.

First state.

Lent by Mr. J. C. Smith.

LENS, BERNARD, b. in London 1659 ; d. 1725.

Son of an enamel painter, devoted himself to mezzotinto engraving.

40.—Portrait of PRINCESS ANNA SOPHIA of Hanover.

Two impressions known.

Lent by Mr. J. C. Smith.

LEADER, S.

This engraver is not mentioned by Redgrave or Nagler. A William Leader is mentioned in Bryan as an English mezzotinto engraver.

41.—Portrait of LADY NEVILLE (Neuell). *After* POOLEY.

Two impressions known.

Lent by Mr. J. C. Smith.

FAITHORNE, WILLIAM, b., according to Redgrave, in 1656.

Instructed by his father, he worked only in Mezzotinto. He died when he was about thirty years of age.

42.—Portrait of FREDERICK, Duke of Schomberg. *After* DAHL.

First state. Three impressions known.

Lent by Mr. J. C. Smith.

GOLE, JOHN, b. in Amsterdam 1660.

He worked both in line and in Mezzotinto.

43.—Portrait of JAN STEEN. *After* JAN STEEN.

On the print: "*Ad se ipsum pinxit.*"

Lent by Mr. Julian Marshall.

PLACE, FRANCIS, d. 1728.

Walpole says: "A gentleman of Yorkshire; had a turn to most of the beautiful arts." Redgrave says: "He was articled to an attorney when the Plague broke out, when he abandoned a profession he disliked and took to art; he became a distinguished amateur as a Mezzotinto engraver; was a friend of Hollar and Vertue." "Most of his works are exceedingly brilliant and on carefully finished grounds." He was one of the earliest of English Mezzotinters—Walpole says the earliest.

44.—Portrait of NATHANIEL CREW, Bishop of Durham.

Lent by Mr. Addington.

45.—Portrait of RICHARD STERNE, Archbishop of York.

First state. One impression known.

Chaplain to Laud, whom he attended on the scaffold. Treated with great cruelty by Cromwell. At the Restoration was appointed Bishop of Carlisle, and in 1664 Archbishop of York.

Lent by Mr. J. C. Smith.

TOMPSON, RICHARD, d. in 1693.

Engraved after Kneller and Lely. "It has been questioned how far the excellent prints which bear his name are by his hand, but in his time the artist and the dealer were frequently one."—*Redgrave*.

46.—Portrait of MARY DAVIS. *After* LELY.

First state before inscription and strings to the guitar.

"An actress at the Duke's Theatre in 1664. Attracted the attention of the King by her singing, "My lodging is on the cold ground," in the character of Celania. Pepys speaks of her excellent dancing, which he prefers to that of Nell Gwynne."—*J. C. Smith*.

Lent by Mr. Addington.

47.—Portrait of HIS HIGHNESS THE PRINCE OF ORANGE. *After* LELY.

Lent by Mr. Addington.

BRUGGEN, JOHN VAN DER, b. in Brussels in 1649.

After engraving some plates in Flanders, he settled in Paris as a printseller. He engraved several plates in Mezzotinto.

48.—THE GOLDWEIGHER. *After* REMBRANDT.

First state.

Considerable interest is attached to this print, as it is different from the same subject etched by Rembrandt himself, in having the monkey in the foreground, which is not in the etching. It is probable, therefore, as Mr. Haden has already suggested, that this Mezzotint was done from a picture by Rembrandt in which the monkey exists, which was omitted by Rembrandt in the etching, and it is probable that the Mezzotint was scraped after his death.

Lent by Mr. Seymour Haden.

ROBINSON, R., d. 1690.

His prints are few and very scarce, mostly engraved from his own design, and possess much merit.

49.—Portrait of CHARLES I. *After* VANDYCK,

One impression known.

Lent by Mr. J. C. Smith.

PELHAM, PETER. Stated by Redgrave to have been b. 1684, and d. 1738.

Smith says that none of his portraits are dated before 1726. He married the widow of Richard Copley, the grandfather of John Singleton Copley, who was the father of the late Lord Lyndhurst.

50.—Portrait of COTTON MATHER, a Nonconformist Divine.

Lent by Mr. Addington.

FABER, JOHN, SEN., d. 1721.

A native of Holland; came to England in 1687; d. at Bristol, in 1721. He was a miniature painter of considerable excellence. As a mezzotinto engraver his manner at first was cramped and stiff, but afterwards became more free and bold.

51.—Portrait of CHARLES I. *After VANDYCK.*

First state. One impression known.

"The True Pourtraicture of y^e Royall Martyr Charles 1st King of England Scot: Fr: & Yrland. D:F: as he Sate in the Pretended High Court of Justice A^o 1648. Done from y^e original att Oxford in the Possession of the Hon^{ble} George Clark Esqr one of the Lords Comms of y^e High Court of Admiralty to whom this is most Humbly Dedicated by His Obsequious Servant, John Faber A^o 1713."

Lent by Mr. J. C. Smith.

WHITE, GEORGE, b. 1671; d. 1734.

He introduced a method of his own in mezzotinto engraving, by etching the outline of his plate to attain greater precision. He engraved after Lely, Kneller, and others.

52.—Portrait of JEAN BAPTISTE MONOYER. *After KNELLER.*

An eminent flower-painter. Born at Lisle 1635. Brought to England by the Duke of Montagu, who employed him, with La Fosse and Rousseau, to decorate his house, now the British Museum.

Lent by Mr. Horne.

VERTUE, GEORGE, b. 1684; d. 1756.

When he was thirteen he was apprenticed to an engraver of arms on plate. He afterwards studied drawing, and became eminent as an engraver, an antiquarian, and an author. He only scraped one or two plates in mezzotinto.

- 53.—Portrait of WILLIAM II., Prince of Orange, when young. *After VANDYCK.*
Lent by Mr. Horne.
-

ENGRAVER UNKNOWN.

- 54.—Portrait of NATHANIEL PARTRIDGE, Minister at St. Albans, 1662.
Lent by Mr. Addington.
-

SIMON, JOHN, b. in Normandy 1675.

Came to England as a refugee. "Simon's style of work contrasts much with that of Smith; he did not aim so much at brilliancy of effect, and the grounding is less close, but his prints are original in manner and truly artistic."—*J. C. Smith's Catalogue, Brit. Mess. Port.*

- 55.—Portrait of PHILIP, Earl of Chesterfield. *After HOARE.*
First state. One impression known.
The Earl of Chesterfield—the friend of Pope. Celebrated for his letters to his son.
Lent by Mr. J. C. Smith.

- 56.—Portrait of MRS. OLDFIELD. *After RICHARDSON.*
First state.
An eminent actress, d. in 1730; buried in Westminster Abbey.
Lent by Mr. J. C. Smith.
-

CAFFEELS, G. V.

- 57.—Portrait of LUDWIG MUGGLETON.
A journeyman tailor, b. 1607. Founder of the sect of Muggletonians, in conjunction with John Reeve, about 1651.
Lent by Mr. Addington.

ROBINS, WILLIAM.

A mezzotinto engraver; appears to have been connected with the Universities of Oxford and Cambridge. His latest work is dated 1731.

58.—Portrait of HENRY VI.

This print not mentioned by Bromley.

Lent by Mr. J. C. Smith.

HAECKEN, ALEXANDER VAN, b. in the Netherlands in 1701.

The dates of his engravings range from 1735 to 1740, when he appears to have given up Mezzotinto and become a painter.

59.—Portrait of JOHN WICKLIFFE

The Translator of the Bible into English; d. 1384.

Lent by Mr. Addington.

60.—Portrait of G. CONTI GIZZIELLO, the Singer. *After* Lucy.

Brought over by Handel as a rival to Farinelli. His voice was very beautiful

Lent by Mr. Julian Marshall.

BOCKMAN, G. (R. according to Redgrave), b. 1686; d. 1773.

"His style is peculiar, the touching somewhat coarse, but in early impressions the effect is clear and good."—*J. C. Smith.*

61.—Portrait of RICHARD NASH (Beau Nash). *After* WORSDALE.

First state. One impression known.

Lent by Mr. J. C. Smith.

JOHNSON, T.

Practised in the first half of the last century. Apart from the great variety of his prints, Mr. J. C. Smith says: "There is a singular fascination, probably arising from their truthfulness, about his portraits."

62.—Portrait of WILLIAM BULLOCK. *Ad vivum.*

Five impressions known.

A celebrated comedian, contemporary with Cibber. This print is one of the three B's known to collectors for their rarity; the others are Betterton, by Williams, and Booth, by G. White.

Lent by Mr. Addington.

WILLIAMS, ROBERT.

Redgrave says he practised in the time of Queen Anne. He distinguished himself in his art; and his portraits after Vandyck, Kneller, Wissing, and others are finely executed.

63.—Portrait of JAMES, DUKE OF YORK.

First state.

Lent by Mr. J. C. Smith.

64.—Portrait of THOMAS BETTERTON, the famous actor.

First state. Before the words, "Cooper excudit."

Lent by Mr. Addington.

65.—Portrait of HENRY ST. JOHN, Viscount Bolingbroke. *After* MURRAY.

First state.

Lent by Mr. J. C. Smith.

KYTE, FRANCIS.

A portrait painter as well as a mezzotinto engraver. "Convicted in 1725 of forging a bank note, and sentenced to the pillory; from that time assumed the name of *Milvus*. He engraved two portraits of Gay, the poet; to the first he attached his own name, to the second his assumed name."

- 66.—Portrait of JOHN GAY, the Poet. *After* W. AIKMAN.

Signed "Milvus."

Lent by Mr. Julian Marshall.

FABER, JOHN, JUN., born in Holland.

"Came to England with his father when he was three years of age. His prints date from 1712 to 1756, and are very numerous. Always clear and careful, they become more bold and finished towards the end of his career; but his works are specially important as so extensively illustrating the portrait art of England between the time of Kneller and that of Reynolds."—*J. C. Smith.*

- 67.—Portrait of MRS. CIBBER. *After* HUDSON.

Four impressions known.

Sister of Dr. Arne, the composer; she married Theophilus, the son of Colley Cibber; she died in 1766, and was buried in Westminster Abbey.

Lent by Mr. Horne.

- 68.—Portrait of MARGARET WOFFINGTON. *After* HAYTLEY.

Four impressions known in this state; the plate of the whole length was cut down after a few impressions had been taken.

The celebrated actress in the character of Mrs. Ford.

Lent by Mr. Addington.

- 69.—Portrait of WILLIAM WALSH. *After* KNELLER.

With Arms. 1735. The face only finished; wig and coat indicated in white.

The only known state.

Lent by Mr. Cheney.

BEARD, THOMAS, flourished 1728.

Redgrave says he was born in Ireland. His best works were dated about 1728.

- 70.—Portrait of WILLIAM KING, Archbishop of Dublin. *After* DAHL.

Two impressions known.

Lent by Mr. J. C. Smith.

BROOKS, JOHN.

A native of Ireland. There is no record of the dates of his birth or death. After 1740 he went to London, and learnt the art of engraving in Mezzotinto. According to Smith's Catalogue, Houston, Spooner, Purcell, Ford, and McArdell were pupils of Brooks.

71.—Portrait of JAMES ANNESLEY. *After* STEVENS.

First state.

Lent by Mr. J. C. Smith.

BLEECK, PETER VAN, b. in Flanders; came to England in 1723;
d. 1764.

"His style is telling and effective."

72.—Portrait of REMBRANDT. *After* REMBRANDT.

Early unpublished state.

Lent by Mr. Cheney.

73.—Portrait of MRS. WOFFINGTON, as "Phebe." *After* VAN BLEECK.

First state.

Lent by Mr. Horne.

MÜLLER, JOHN SEBASTIAN, b. 1720.

A native of Nuremberg; he came to England in 1744. The date of his death is unknown.

74.—Portrait of GUSTAVUS WALTZ. *After* HAUCK.

Sir John Hawkins tells us that Waltz was at one time Handel's cook. "He sang in Handel's oratorios and operas from 1735 to 1739." Burney's Hist. Music says: "He sang the air, 'Se ti condanno,' in the 'Ariadne,' with a coarse figure and still coarser voice." Bromley says this print is very rare.

Lent by Mr. Julian Marshall.

LUMLEY, GEORGE, b. 1708; d. 1768.

Resident of York; a friend of Francis Place, from whom he learnt the art of Mezzotinto.

75.—Portrait of LADY MARY FENWICK. *After DAHL.*

First state. One impression known.

On the print is "*Doll pinxit.*" On the margin of this impression is written: "The gift of the said ingenious artist, Mr. G. Lumley."

Lent by Mr. J. C. Smith.

MYN, A. VAN DER, b. 1714.

Nagler says: "He was the son of Herman Van Der Myn, and was born in Amsterdam in 1714. Resided in London, and practised in Mezzotinto."

76.—Portrait of RICHARD LEVERIDGE. *After F. VAN DER MYN.*

A bass singer. Composer of "The Roast Beef of Old England," and many other songs.

Lent by Mr. Julian Marshall.

MILLER, ANDREW, flourished 1740.

Said to have been born in London of Scotch parents, and to have been taught his art by Faber. Smith says this latter assertion is open to doubt as his style is very peculiar and does not resemble Faber's, but has some affinity to that of Van Haeken. He established himself in Dublin, in 1744. Nearly all the prints of Miller are of great rarity.

77.—Portrait of JONATHAN SWIFT. *After BINDON.*

First state, before arms, inscription, or titles on books. One impression known.

Lent by Mr. J. C. Smith.

78.—Portrait of MR. TURBUTT, in the character of Sosia in "Amphitryon." *After T. BISSE, 1740.*

Lent by Mr. Addington.

McARDELL, JAMES, b. in Dublin about 1729; d. 1765.

One of the most eminent of the mezzotinto engravers of the last century. He was an indefatigable worker, and his engravings are very numerous and very fine, particularly those after Rubens, Vandyck, Rembrandt, and Reynolds. Reynolds especially appreciated him. According to Northcote, Reynolds declared that his fame would be perpetuated by McArdell's engravings when his pictures had faded away.

79.—Portrait of LADY GRAMMONT. *After* LELY.

First state.

This portrait is one of the fourteen pictures by Lely called "The Windsor Beauties." She was the daughter of Sir George Hamilton, and one of the most distinguished beauties of the Court of Charles II., where she was known as La Belle Hamilton. She married in 1688 the celebrated Count Grammont.

Lent by Mr. Addington.

80.—Portraits of RUBENS, Wife and Child. *After* RUBENS.

First state.

Lent by Mr. Cheney.

HOUSTON, RICHARD, b. in Dublin 1722, and is supposed to have d. 1775.

Was apprenticed to Brooks, and a fellow-pupil with McArdell, with whom he came to London. He was of indolent and dissipated habits, and for many years was confined in the Fleet Prison. He gained great celebrity as a mezzotinto engraver, and his works shew considerable artistic talent.

81.—THE CITY SYNDICS. *After* REMBRANDT.

First state.

Portraits of Five Burgomasters of Amsterdam and an Attendant.

Lent by Mr. Horne.

82.—Portraits of MISS KITTY GUNNING; ELIZABETH, DUCHESS OF HAMILTON; and MARIA, COUNTESS OF COVENTRY. *After* COTES.

The three beautiful daughters of John Gunning, of Castle Coote, Roscommon. Walpole says: "The handsomest women alive."

Lent by Mr. Horne.

JOHNSON.

There are several prints with the name "Johnson" as engraver, which are difficult to arrange in consequence of the absence of initials to the engraver's name, or with initials that are met with on so few prints that either the engraver produced little worth notice, or the name is an assumed one; indeed, it has been directly stated by Strutt (Vol. ii., p. 53) that it was "said that Faber, when he did not choose to affix his own name to his engravings, adopted this fictitious one." Strutt, however, went too far if he supposed that Thomas Johnson was not an engraver perfectly distinct from Faber or any one else.—*J. C. Smith.*

83.—Portrait of MISS JENNY CAMERON. *After* LE CLARE.

A very extraordinary young lady, according to Caulfield, in every way; joined a camp of banditti; an ardent advocate of Charles Edward; in 1745 was taken prisoner, but released on bail; she died in 1790.

Lent by Mr. Horne.

FISHER, EDWARD, b. 1730; d. 1785.

Was a native of Ireland, and originally followed the trade of a hatter; but took to engraving; came to London, and in 1766 was admitted a member of the Incorporated Society of Artists.

"Fisher must be allowed a high place for both breadth of treatment and delicacy of finish."—*J. C. Smith.*

84.—LADY SARAH BUNBURY. *After* REYNOLDS.

First state.

According to some accounts this lady was so admired by George III. that she might have been Queen of England.

Lent by Mr. Horne.

85.—GARRICK BETWEEN TRAGEDY AND COMEDY. *After* REYNOLDS.

Before letters.

Lent by Mr. Addington

FINLAYSON, JOHN, b. about 1730; d. about 1796.

Painter as well as engraver. Member of the Free Society of Artists in London in 1763; was awarded premiums by the Society of Arts in 1764 and 1773.

- 86.—Portrait of WILLIAM DRUMMOND, of Hawthornden. *After* JANSEN.

First state.

Drummond was the friend of Drayton and Ben Jonson ; he is said never to have recovered his health after the death of Charles I., to whom he was much attached.

Lent by Mr. Julian Marshall.

- 87.—Portrait of ELIZABETH, DUCHESS OF HAMILTON AND BRANDON, AND DUCHESS OF ARGYLE. *After* READ.

One of the beautiful Miss Gunnings.

Lent by Mr. Addington.

SPOONER, CHARLES, native of Ireland ; b. about 1730 ; d. 1767.

According to J. C. Smith he was probably invited over to England by McCordell. He practised in London till his death. His style of work is good, and he shewed much ability in reproducing engravings.

- 88.—Portrait of MRS. BROOKS. *After* WORLIDGE.

First state, before the words on the letter.

Lent by Mr. Anderdon Weston.

FRYE, THOMAS, b. in Ireland 1710 ; d. 1762.

Frye was the manager of the Bow China Manufactory. "He engraved several portraits life size ad vivum," in Mezzotinto.

- 89.—Portrait of HIMSELF.

Lent by Mr. Charles Schreiber, M.P.

HAID, JOHN GOTFREID, b. 1730, d. 1776.

A native of Wurtemberg, he came to London at the invitation of Alderman Boydell.

- 90.—ACHILLES. *After* REMBRANDT.

First state.

From a picture then in the collection of Sir Joshua Reynolds.

Lent by Mr. Cheney.

PETHER, WILLIAM, b. 1731 ; d. 1795.

"Studied Mezzotinto engraving with, and became partner of, Thomas Frye. Attained great excellence, especially in his pieces after Rembrandt and Wright."

91.—A JEWISH RABBI. *After* REMBRANDT.

First state.

Lent by Mr. Cheney.

ENGRAVER UNKNOWN.

Redgrave gives J. Hardy as a portrait painter. Whether the following portrait was engraved by Hardy is uncertain. It was published by Henry Hardy.

92.—Portrait of HANDEL.

First state.

Lent by Mr. Julian Marshall.

BROOKSHAW, RICHARD, b. 1736.

He practised in London for several years, and went to Paris about 1772.

93.—Portrait of MARIE ANTOINETTE.

First state.

Lent by Mr. J. C. Smith.

MARTIN, DAVID, b. 1736, d. 1798.

Pupil of Allan Ramsay. Was a painter as well as engraver. He scraped but very few Mezzotint plates.

94.—Portrait of J. J. ROUSSEAU. *After* RAMSAY.

First state.

Lent by Mr. Cheney.

GREENWOOD, JOHN, b. at Boston 1727; d. 1792.

He came to London about 1763; practised as a painter and engraver up to 1773.

95.—Portrait of GEORGE WHITFIELD. *After* HONE.

First state.

Lent by Mr. Addington.

PURCELL, RICHARD, b. in Ireland about 1736; d. in London 1765.

A young man of great talents, but of dissipated habits; he got into the hands of Sayer and produced for him copies of the works of McArdell and many others. He also engraved under the name of Corbutt.

96.—THE CHILDREN OF CHARLES I. *After* VANDYCK.

First state.

Lent by Mr. Cheney.

JACOBÉ, JOHN, b. in Vienna 1733; d. 1797.

He came to England for a short time, and is supposed to have studied under Dickinson. He returned to Vienna, where he died. His works shew great artistic merit.

97.—THE HONOURABLE MARY MONCKTON, afterwards Countess of Cork. *After* REYNOLDS.

First state.

Lent by Mr. Horne.

98.—MISS MEYER, daughter of J. Meyer, R.A., as "Hebe." *After* REYNOLDS.

First state.

Lent by Mr. Addington.

HAID, JOHN ELIAS, b. at Augsburg 1740; d. 1809.

Younger brother of John G. Haid.

99.—AGE AND YOUTH.

Lent by Mr. Julian Marshall.

BLACKMORE, THOMAS, (called John, by Redgrave,) b. 1740; d. 1780.

"He appears to have practised for only a short period, his prints being referable to about 1769 to 1771."—*J. C. Smith.*

100.—Portrait of SAMUEL FOOTE.

First state.

Lent by Mr. Addington.

PHILLIPS, CHARLES, b. 1737.

The earliest date on any of his plates is 1766, and the latest 1773.

101.—Portrait of NELLY O'BRIEN. *After* REYNOLDS.

First state.

It is said that owing to an accident to the plate only a very few impressions of this print in the first state were taken off.

Lent by Mr. Fisher.

PICOT, VICTOR MARIE, b. in France 1744; d. 1805.

He was elected a member of the Incorporated Society of Artists in 1766. So far as is known, he scraped only one Mezzotinto engraving, viz.:—

102.—Portrait of GIACOMO CERVETTO. *After* ZOFFANY.

First state.

Cervetto played in the orchestra at Drury Lane for many years, "and having offended Garrick by a loud yawn during his performance, excused himself by saying that he always did so when 'ver mush please.'" He was usually called "Nosey." He died at Friburg's snuff-shop in the Haymarket, aged 101 years.—*J. C. Smith.*

Lent by Mr. Julian Marshall.

SPILSBURY, JONATHAN, b. 1730; d. 1795.

Portrait painter and mezzotinto engraver.

Redgrave (Ed., 1878) says: "John Spilsbury was a Mezzotinto engraver, also drawing master at Harrow." Mr. J. C. Smith (Catalogue of British Portraits) considers that "Jonathan and not John was *the* Mezzotinto engraver, and that there was no such person as Inigo Spilsbury as mentioned in Bryan, &c."

- 103.—MISS JACOB. *After* REYNOLDS.

First state.

Lent by Mr. Addington.

- 104.—Portrait of the COUNTESS OF ANCRUM. *After* REYNOLDS.

First state.

Lent by Dr. Hamilton.

GREEN, VALENTINE, b. (according to Ross) at Salford, 1739; d. 1813

A pupil of Robert Hancock. He became a member of the Incorporated Society of Artists and afterwards engraver to the Royal Academy. He was Keeper of the British Institution, and Engraver to the Elector Palatine.

"His portraits exhibit great mastery of art, joined to delicate and effective manipulation."—*J. C. Smith.*

- 105.—Portrait of DAVID GARRICK. *After* GAINSBOROUGH.

Lent by Mr. Horne.

- 106.—Portrait of GEORGIANA, DUCHESS OF DEVONSHIRE. *After* REYNOLDS.

First state.

Eldest daughter of the first Earl Spencer; d. 1806.

Lent by Mr. Addington.

- 107.—Portrait of THOMAS GENT. *After* N. DRAKE.

First state.

"Mr. Thomas Gent, printer, aged 80, citizen of London, York, and Dublin."

Lent by Mr. Julian Marshall.

PRESTON, THOMAS.

A Mr. Preston, an engraver, died in 1735. Redgrave says he was known as Captain Preston.

- 108.—Portrait of ADMIRAL BLAKE.

First state.

Lent by Mr. Addington.

JEHNER, J. (called "Jenner" by Redgrave.)

A painter as well as engraver. Very little is known about him. "His work is remarkable for great minuteness and precision of detail."—*J. C. Smith.*

109.—Portrait of WILLIAM HENRY, Marquess of Titchfield, afterwards fourth Duke of Portland. *After* REYNOLDS.

First state.

Lent by Mr Addington.

DIXON, JOHN, b. 1740; d. 1780.

"A native of Ireland; originally a silver engraver in Dublin; came to London in 1765. He married a lady of fortune; lived near Ranelagh and kept his carriage. His works are powerful, well drawn, rich in tone, and very deeply scraped."—*Redgrave.*

110.—Portrait of WILLIAM, DUKE OF LEINSTER. *After* REYNOLDS.

Second state.

"Sir Joshua Reynolds was extremely fortunate in his engravers. The portrait of the Duke of Leinster engraved after him by Dixon is a masterpiece of art, and has never been excelled." (Dallaway's edition of Walpole's "Anecdotes of Painting," vol. 3, p. 936, Note.)

Lent by Dr. Hamilton.

111.—HEAD OF A MAN IN A RUFF. *After* REMBRANDT.

First state.

Lent by Mr. Cheney.

112.—Portrait of DAVID GARRICK as "Abel Drugger." *After* ZOFFANY.

First state.

Lent by Mr. Addington.

LAURIE, ROBERT, b. 1740; d. 1804.

He went by the names of Lowry, Lowery, Lowrie, Lawrie and Laurie.

'His prints are both artistic and carefully finished.'—*J. C. Smith.*

113.—Portrait of the DUCHESS OF HAMILTON, BRANDON, AND ARGYLE.
After READ, "R. LOWRY fecit."

Lent by Mr. Addington.

- 114.—A MADONNA. *After* ANGELICA KAUFFMAN.

Lent by Mr. Fisher.

WATSON, JAMES, b. 1740; d. 1790.

An eminent mezzotinto engraver. "His works are full of colour, very powerful and the flesh tenderly expressed." He engraved many fine portraits after Vandyck, Reynolds, Gainsborough, and Romney.

- 115.—Portrait of the COUNTESS OF CARLISLE. *After* REYNOLDS.

First state.

Lent by Mr. Addington.

- 116.—SIR JEFFERY AMHERST. *After* REYNOLDS.

First state.

Aide-de-camp to Lord Ligonier at the battles of Rocoux, Dettingen and Fontenoy. Commander-in-Chief of the British forces in North America from 1758 to 1764. Governor of Virginia; created Lord Amherst 1776; d. 1797.

Lent by Dr. Hamilton.

JONES, JOHN, b. about 1740; d. 1797.

He lived in Great Portland Street for many years. Most of his prints are published with this address. He engraved both in Mezzotinto and in Stipple. His Mezzotints are very fine and artistic, and many of them very powerful. He was highly thought of by Romney and Reynolds. His son was the late George Jones, R.A.

- 117.—Portrait of MISS KEMBLE. *After* REYNOLDS.

First state. In the black dress with scroll bearing her name.

Sister of John Kemble and Mrs. Siddons; married Mr. Twiss; died 1822.

Lent by Mr. Horne.

- 118.—Portrait of the HON. MRS. BERESFORD. *After* ROMNEY.

First state.

Barbara, daughter of Sir Wm. Montgomery, sister of Lady Townshend.

Lent by Mr. Horne.

119.—Portrait of MRS. DAVENPORT. *After* ROMNEY.

First state.

According to J. C. Smith, she was the daughter of Ralph Sneyd, Esq., and wife of Davies Davenport, M.P., and not Mrs. Davenport the actress, whose portrait this has sometimes been called.

Lent by Mr. Addington.

EARL OM, RICHARD, b. 1743 ; d. 1822.

A pupil of Cipriani; devoted himself to mezzotinto engraving, in which art he is said to have been self-taught. Some of his prints, such as his fruit and flower pieces, after Van Huysum, are much admired.

120.—FRUIT. *After* VAN HUYSUM.

Lent by Mr. Seymour Haden.

121.—FLOWERS. *After* VAN HUYSUM.

Lent by Mr. Seymour Haden.

EINSLIE, G.

According to J. C. Smith, nothing is known of this engraver.

122.—Portrait of the COUNTESS OF ALDBOROUGH.

First state. Bromley dates this print 1789.

She was the only daughter of Sir John, afterwards first Lord Henniker and became rather a celebrity in the fashionable world of that time.

Lent by Mr. Addington.

WATSON, THOMAS, b. in London 1743 ; d. at Bristol 1781.

Apprenticed to an engraver of plate. He commenced to engrave in stipple but soon left it for Mezzotinto; in which he became a profound master. For some time he was in partnership with William Dickinson, and kept a print shop in Bond Street. The examples exhibited are magnificent specimens of his work.

123.—Portrait of LADY BAMPFYLDE. *After* REYNOLDS.

First state.

Catherine, eldest daughter of Admiral Sir John Moore; married (1776) Sir C. W. Bampfylde, M.P., who was assassinated in 1823. Her son was created Lord Poltimore.

Lent by Mr. Fisher.

124.—THE STRAWBERRY GIRL. *After* REYNOLDS.*First state.*

Portrait of Theophila ("Offey") Palmer when young.

Lent by Mr. Addington.

N.B. There are two other examples of this print in the same state on the screen—one (No. 198) lent by *Mr. Yorke*, the other (No. 197) by *Mr. Heseltine*.

DOUGHTY, WILLIAM, b. at York; d. at Lisbon, 1782.

A painter as well as an engraver. Was a pupil of Sir Joshua Reynolds. He is best known by his Mezzotints, after Reynolds and others; they are chiefly dated about 1779.

125.—ARIADNE. *After* REYNOLDS.*Lent by Dr. Hamilton.*

126.—Portrait of DR. JOHNSON.

Second state.

"The Colossus of English Literature."

Lent by Mr. Addington.

DUNKARTON, ROBERT, b. in London 1744, d. 1817.

A pupil of Pether. Practised first as a portrait-painter. His works in Mezzotinto are in a clear and finished style, and bear date 1770—1811.

127.—THE SISTERS. *After* ROMNEY.*Lent by Mr. Horne.*

JUDKINS, ELIZABETH.

J. C. Smith says she "may be pronounced with certainty to be a pupil of James Watson; indeed, Mrs. Abington is such an admirable work that it is difficult to suppose that it was not produced by his experienced hand. She must have been very young at the time of the publication."

- 128.—Portrait of MRS ABINGTON. *After* REYNOLDS.

First state.

Miss Frances Barton, b. 1731, afterwards Mrs. Abington, was as celebrated in comedy as Mrs. Siddons was in tragedy. A great favourite with the public. She died in Pall Mall in 1815.

Lent by Mr. Addington.

DICKINSON, WILLIAM, b. 1746; d. 1823.

In 1767 he was awarded a premium at the Society of Arts. He became very eminent as a mezzotinto engraver, and some of his works are of the highest order, brilliant specimens of the art. "Powerful, rich in colour, excellent in drawing and rendering the touches of the painters."

- 129.—Portrait of MRS. PELHAM. *After* REYNOLDS.

First state.

Wife of Charles Anderson Pelham, M.P., afterwards Lord Yarborough. Represented feeding poultry.

Lent by Mr. Addington.

- 130.—Portrait of LADY TAYLOR. *After* REYNOLDS.

First state.

Lent by Mr. Seymour Haden.

- 131.—Portrait of BENEDETTA RAMUS, afterwards Lady Day. *After* ROMNEY.

First state.

Lent by Mr. Horne.

MURPHY, JOHN, b. in Ireland 1743.

Practised in London, both in stipple and in mezzotinto. "His works are well drawn, light and shade good. The general effect of his best plates is brilliant."

- 132.—Portrait of CHARLES, LORD HAWKESBURY. *After* ROMNEY.

Charles Jenkinson, private secretary to Lord Bute. Created Lord Hawkesbury in 1786, and Earl of Liverpool, 1796. His son was Premier in 1812.

Lent by Mr. Addington.

WALKER, JAMES, b. 1743; d. 1806.

A pupil of Valentine Green. Engraved after Romney, Northcote, and Reynolds. Appointed Engraver to the Empress of Russia.

133.—Portrait of LADY ISABELLA HAMILTON. *After* ROMNEY.

First state.

Lent by Mr. Addington.

KINGSBURY, HENRY.

A painter as well as an engraver. But little is known of this artist. According to J. C. Smith, he belonged to the school of J. R. Smith.

134.—Portrait of ANTHONY WEBSTER as "Comus." *After* WHEATLEY.

First state.

An actor and singer. Performed in London and Dublin; d. in 1782.

Lent by Mr. Addington.

SMITH, JOHN RAPHAEL, b. 1752; d. 1812.

The youngest son of Thomas Smith, the landscape painter, usually known as "Smith of Derby." He was a painter as well as a mezzotinto engraver, and in the latter art became one of the most eminent, "and his prints may be ranked amongst the most admirable productions of the art." He was in 1784 appointed Engraver to the Prince of Wales.

135.—LADY CATHERINE PELHAM CLINTON. *After* REYNOLDS.

Touched proof.

Daughter of the Earl of Lincoln; married Lord Folkestone, afterwards third Earl of Radnor.

Lent by Mr. Horne.

136.—MISS JOHNSTON.

This plate was one of the engraver's early works, when he was living at 83, Oxford Street.

Lent by Mr. Horne.

137.—MRS. MUSTERS. *After* REYNOLDS*First state.*

Sophia, daughter of James Modyford Heywood, Esq., known as "Mudd Heywood." She was the mother of John Musters, who married Byron's first love, Mary Chaworth. Miss Burney says: "The present beauty, whom our children may talk of, is a Mrs. Musters, an exceedingly pretty woman—the reigning toast of the day." She was most beautiful, but most unhappy; and it is to her that a gentleman handed a glass of chalk and water, with an apology, saying, "Chalk is thought to be a cure for the *heartburn*; I wonder whether it will cure the *heart-ache*."

*Lent by Mr. Addington.*138.—Portrait of MRS. CARWARDINE AND CHILD. *After* REYNOLDS.*First state.**Lent by Mr. Horne.*

DEAN, JOHN, b. about 1750; d. 1798.

Said to have been a pupil of Valentine Green. Smith says: "The character of his work is delicacy of execution, carried to such an extent that to a superficial observer his prints seem faint. They are, however, most clear and artistic. It is worthy of remark that Dean and Walker have been most successful in their renderings of the exquisite paintings of Romney."

139.—Portrait of ELIZABETH, COUNTESS OF DERBY. *After* REYNOLDS.

Daughter of James, Duke of Hamilton, and the beautiful Elizabeth Gunning.

*Lent by Mr. J. C. Smith.*140.—Portrait of MRS. ELLIOT. *After* GAINSBOROUGH.*Unfinished proof before the dates were engraved.**Lent by Mr. Fisher.*

141.—THE SAME.

*Touched proof by the artist; with the date engraved.**Lent by Mr. Addington.*

This lady was the wife of John Elliot, M.D. J. C. Smith says: "From the splendid touching of the print, the picture must have been a truly masterly performance."

KNIGHT, CHARLES.

According to Redgrave, he practised in London in the second half of the eighteenth century. There are many works by him after Kauffman, Wheatley, Bunbury, Singleton, Hoppner, and others. He was one of the Governors of the Society of Engravers, founded in 1803, for the relief of members of the profession.

142.—Portrait of ISAAC REED. *After* HOPPNER.

First state.

A dramatic critic; b. 1742. Published Dodsley's Old Plays, 1780; Biographia Dramatica 1782; edited Shakespeare 1785; died 1807.

Lent by Mr. Addington.

GROZER, JOSEPH, b. about 1755; d. probably about 1797.

His works are well drawn, and effectively finished in Mezzotinto.

143.—Portrait of MISS FRANCES HARRIS. *After* REYNOLDS.

Lent by Mr. Addington.

MARCHI, GIUSEPPE FILIPPO LIBERATI, b. in Rome; d. in 1808, in London.

He was brought to this country by Sir Joshua Reynolds in 1752, became his assistant and pupil, and lived with him, with a short interval until his death. "His mezzotinto prints, which, although not numerous exhibit a most artistic feeling, prove him a worthy disciple of Reynolds"—*J. C. Smith.*

144.—Portrait of MISS CHOLMONDELEY. *After* REYNOLDS.

First state.

Lent by Mr. Addington.

HAWARD, FRANCIS, b. 1759; d. 1797.

"He worked at first in Mezzotinto about 1782; changed to stipple, in which he engraved the Infant Academy, and Mrs. Siddons as the Tragic Muse. It is much to be regretted that the artist who could produce such a charming work as Master Bunbury should not have continued to exercise his talents in the mode in which his success had been so signal."—*J. C. Smith.*

- 145.—Portrait of MASTER BUNBURY. *After* REYNOLDS.

First state.

He was the son of Henry William Bunbury, the artist and caricaturist, and Catherine Horneck; died in 1860.

Lent by Mr. Addington.

HOPPNER, JOHN, R.A., b. 1758; d. 1810.

The celebrated painter. He scraped only two or three subjects in Mezzotinto.

- 146.—A SHOWER, Peasant Girl under a Tree. *After* HOPPNER.

Lent by Mr. J. C. Smith.

HUDSON, HENRY.

There are very few particulars of this engraver. He practised his art between 1782 and 1793.

"His style is not very highly finished, but it displays great comprehension of the art."—*J. C. Smith.*

- 147.—Portraits of FRANCES and EMMA HINCHCLIFFE. *After* PETERS.

Lent by Mr. Addington.

KEATING, GEORGE, b. 1762, in Ireland.

Pupil of William Dickinson. "He attained fair proficiency in the art."—*J. C. Smith.*

- 148.—Portrait of the DUCHESS OF DEVONSHIRE and DAUGHTER. *After* REYNOLDS.

First state.

Lent by Mr. Horne.

DUPONT, GAINSBOROUGH, b. 1767; d. 1797.

Nephew and pupil of Thomas Gainsborough. His rendering of his uncle's pictures was done with great spirit and taste.

- 149.—Portrait of QUEEN CHARLOTTE. *After* GAINSBOROUGH.

Lent by Mr. Addington.

OKEY, SAMUEL.

Practised towards the end of the eighteenth century. Was awarded premiums by the Society of Arts. Appears to have emigrated to America in 1771.

150.—GIRL AND LAMB. *After* KETTLE.

Lent by Mr. Addington.

WATTS, JOHN.

Redgrave says : " He practised in London about 1760-80, working in the mezzotint manner. His works are extremely powerful and brilliant."

151.—Portrait of JOSEPH BARETTI. *After* REYNOLDS.

A native of Turin, friend of Dr. Johnson ; tutor to the Thrale family ; was Secretary for Foreign Correspondence to the Royal Academy ; author of an Italian and English Dictionary. In a fit of anger, he stabbed a man who assaulted him in the streets, was tried for murder, and acquitted.

Lent by Dr. Hamilton.

HODGES, CHARLES HOWARD, b. 1764, d. at Amsterdam 1837.

A painter as well as an engraver ; worked in London till 1788 ; in 1801 he went to Amsterdam where he passed the remainder of his life. He was a good mezzotintist and imitated Reynolds with great tenderness and expression.

152.—Portrait of JOHN LEE. *After* REYNOLDS.

A most popular lawyer, M.P. for Higham Ferrers ; was one of the counsel for Admiral Keppel. He returned his fee of 1,000 guineas sent him by the Admiral, only asking him for a portrait. Became Solicitor-General and was knighted in 1732.

Lent by Dr. Hamilton.

153.—Portrait of LAVINIA, COUNTESS SPENCER.

First state.

She was the elder daughter of Sir C. Bingham, Earl of Lucan ; and married in 1781, George John, Viscount Althorp, afterwards second Earl Spencer.

Lent by Dr. Hamilton.

SAY, WILLIAM, b. 1768; d. 1834.

A pupil of James Ward, R.A. Appointed in 1807 Engraver to the Duke of Gloucester. "About 1820 he engraved the first Mezzotint which had been successfully produced on steel. His works shew great merit. He was employed on the 'Liber Studiorum' and engraved sixteen plates."—*Redgrave*.

154.—THE PEASANT GIRL. *After* REMBRANDT.

First state.

Lent by Mr. Horne.

155.—Portrait of MISS STEPHENS. *After* G. H. HARLOW.

First state.

The celebrated singer. Afterwards Countess of Essex, second wife of the fifth Earl.

Lent by Mr. Julian Marshall.

WELSH, E.

156.—Portrait of MRS. SOPHIA BADDELY. *After* REYNOLDS.

An accomplished actress, a fine singer, and a very beautiful woman. Her manner of singing and acting "Sweet Willie O!" in the "Jubilee" created an immense sensation. She suffered severely from a nervous disorder, became a confirmed opium-eater, and died in her forty-third year from the effects of an over dose.

Lent by Mr. Addington.

PARK, THOMAS, b. 1760; d. 1835.

After practising mezzotinto engraving for some years, he took to literary pursuits, and was the author of several works. He was also a distinguished antiquarian.

157.—Portrait of MISS PENELOPE BOOTHBY. *After* REYNOLDS.

Second state.

"On the beautiful monument by Banks in Ashbourne Church, at the sight of which Queen Charlotte burst into tears, is inscribed:—

"To Penelope, only child of Sir Brooke and Dame Susannah Boothby, born April 11, 1785, died March 13, 1791. She was in form and intellect most exquisite. The unfortunate parents ventured their all on this frail bark, and the wreck was total."

Lent by Mr. Addington.

- 158.—Portrait of LORD HENRY FITZGERALD. *After* HOPPNER.

First state.

Lent by Mr. J. C. Smith.

WARD, JAMES, R.A., b. 1769; d. 1859.

"He soon distinguished himself by the artistic character of his mezzotinto engravings. Appointed Painter and Mezzotinto Engraver to the Prince of Wales in 1794."—*Redgrave.*

- 159.—CHILDREN BATHING.

Lent by Mr. Addington.

- 160.—JUVENILE RETIREMENT.

Lent by Mr. Addington.

WARD, WILLIAM, b. 1766; d. 1826.

Apprenticed to J. R. Smith; was eminently skilled in his profession. Elected Associate Engraver of the Royal Academy in 1814.

"His works are eminently artistic, full of spirit and truth, excellent in feeling and colour, the flesh tints tender without weakness, light and shade powerful."—*Redgrave.*

- 161.—THE SNAKE IN THE GRASS. *After* REYNOLDS.

First state.

Lent by Mr. Horne

- 162.—Portraits of LORD SHELBURNE, LORD ASHBURTON, and COLONEL BARRE.
After REYNOLDS.

Early proof.

Lent by Dr. Hamilton.

SAUNDERS, J.

Practised as a miniature painter, as well as a mezzotinto engraver, from 1788 to 1797.

- 163.—Portrait of DAVID GARRICK. *After* VANDER GUCHT.

First state.

Lent by Mr. Addington.

- 164.—Portrait of MISS MATHEW. *After* PETERS.

Lent by Mr. Horne.

REYNOLDS, SAMUEL WILLIAM, b. in 1773 ; d. 1835.

A pupil of Hodges. Became distinguished as a mezzotinto engraver. Engraved many portraits after Reynolds, Dance, Northcote, &c., and some fine plates after Rembrandt.

"His engravings are spirited, brilliant, powerful, excellent in expression and drawing, but rather wanting in refinements in the tints."—*Redgrave.*

- 165.—Portrait of MRS. ARBUTHNOT.

Lent by Mr. Horne.

- 166.—THE FALCONER. *After* NORTHCOTE.

Lent by Mr. Seymour Haden.

CLINT, GEORGE, A.R.A., b. 1770 ; d. 1854.

A painter as well as a mezzotinto engraver. Became popular as an engraver, from mezzotinting a plate of the Kemble Family, after Harlow.

- 167.—Portrait of ROBERT HALDANE. *After* REYNOLDS.

Lent by Dr. Hamilton.

TURNER, CHARLES, b. 1773 ; d. 1857.

"His latest and best works are in mezzotinto with the needle partially employed. He used the needle and aquatint in the early numbers of the 'Liber Studiorum.' He was elected Associate Engraver of the Royal Academy in 1828. One of his finest Mezzotint works is the large group of the Marlborough Family, after Reynolds."—*Redgrave.*

- 168.—Portrait of MISS CHOLMONDELEY.

Lent by Mr. Horne.

- 169.—Portrait of LEONARD BRAMER. *After* REMBRANDT.

First state.

Lent by Mr. R. Winn.

DAWE, PHILIP.

The date of his birth is unknown; he is supposed to have died in 1802-3. He was a pupil of Hogarth. "His finish is able, and many of his prints very pleasing."

- 170.—THE LACE MAKER. *After* PETERS

Lent by Mr. Addington.

BARNEY, WILLIAM WHISTON.

The son of a flower painter. Was a pupil of J. W. Reynolds. He entered the Army at the beginning of this century. "His works are executed with intelligence and taste."

- 171.—Portraits of the EARL OF SUNDERLAND and LORD CHARLES SPENCER, sons of the Marquis of Blandford. *After* COSWAY.

Lent by Mr. Addington.

- 172.—Portrait of THOMAS STEWARDSON. *After* OPIE.

Was a pupil of Romney, and portrait painter to Queen Caroline.

Lent by Mr. Horne.

ENGRAVER UNKNOWN. (JOHN YOUNG?)

- 173.—SCENE from "AS YOU LIKE IT."

Lent by Colonel Mackenzie, R.A.

DAWE, HENRY, b. 1790; d. 1848.

His engravings in Mezzotinto were much esteemed. He contributed also to the "Liber Studiorum."

- 174.—LEATHES WATER.

Lent by Mr. Henry Vaughan.

YOUNG, JOHN, b. 1755; d. 1829.

Pupil of J. R. Smith. Appointed in 1789 Mezzotinto Engraver to the Prince of Wales.

175.—Portrait of CHARLES DIBDIN. *After* T. PHILIPS, R.A.

First state.

Lent by Mr. Julian Marshall.

176.—THE SETTING SUN. *After* J. HOPPNER, R.A.

First state.

Lent by Mr. Horne.

MEYER, HENRY, b. about 1783; d. 1846.

Nephew of J. Hoppner, R.A. A pupil of Bartolozzi. He scraped a few plates in Mezzotinto.

177.—Portrait of LADY KENYON. *After* J. HOPPNER, R.A.

First state.

Lent by Mr. Horne.

TURNER, JOSEPH MALLORD WILLIAM, R.A., b. 1775; d. 1851.

The great English landscape painter. He not only engraved in mezzotinto some twenty plates of his "Liber Studiorum," but also others, which were never published and are extremely rare, some of which are now exhibited.

178.—INVERARY PIER.

Finished proof.

One of the "Liber Studiorum."

Lent by Mr. Vaughan.

179.—THE DELUGE.

Unpublished plate of the "Liber Studiorum."

Lent by Mr. Vaughan.

180.—THE CALM.

*Second state.**Lent by Mr. Rawlinson.*

181.—ÆSACUS AND HESPERIE.

*Proof with "white face."**Lent by Mr. Vaughan.*

182.—THE EVENING GUN.

*Unpublished engraving; extremely rare.**Lent by Mr. Vaughan.*

183.—SUNSET AND LIGHT HOUSE.

*Unpublished; of great rarity.**Lent by Mr. Vaughan.*

CLINT, GEORGE, A.R.A.

See page 38.

184.—PROCRIS AND CEPHALUS.

*"Liber Studiorum."**Lent by Mr. Vaughan.*

EASLING, J. C.

A mezzotinto engraver of the nineteenth century.

185.—WINCHELSEA, Sussex,

*"Liber Studiorum."**Lent by Mr. Vaughan.*

DUNKARTON, ROBERT

See page 29.

186.—HIND HEAD HILL.

*Proof before letters.**"Liber Studiorum."**Lent by Mr. Vaughan.*

TURNER, CHARLES

See page 38.

187.—THE LITTLE DEVIL'S BRIDGE.

First state.

"Liber Studiorum."

Lent by Mr. Rawlinson.

LUPTON, THOMAS GOFF, .b. 1791 ; d. 1873.

The son of a working goldsmith ; became a pupil of Clint in 1805 ; in 1822 received the gold medal of the Society of Arts for his application of soft steel to the process of mezzotint engraving. Employed to engrave some of the plates of the "Liber Studiorum."

188.—SOLWAY MOSS.

Engraver's proof.

"Liber Studiorum."

Lent by Mr. Vaughan.

189.—THE SAME.

Finished proof.

Lent by Mr. Vaughan.

ANNIS, W.

190.—THE RIVER WYE.

First state.

"Liber Studiorum."

Lent by Mr. Rawlinson.

HODGETTS, T.

191.—SPENSER'S FAERY QUEENE.

First state.

"Liber Studiorum."

Lent by Mr. Vaughan.

LUCAS, DAVID.

A mezzotinto engraver of the nineteenth century. Established his fame by engraving Constable's works.

- 192.—DEDHAM VALE. *After* CONSTABLE.

Proof.

Lent by Mr. Vaughan.

- 193.—SPRING-TIME. *After* CONSTABLE.

The title is in Constable's own hand-writing.

Lent by Mr. Vaughan.

- 194.—HADLEIGH CASTLE. *After* CONSTABLE

Engraver's proof.

Lent by Mr. Heseltine.

- 195.—THE SAME.

Finished proof.

Lent by Mr. Horne.

QUILLEY, L. P.

- 196.—Portrait of MR. ROBERT LINDLEY, Musician. *After* DAVISON.

First state.

Lent by Mr. Julian Marshall.

WATSON, THOMAS.

See page 28.

- 197.—THE STRAWBERRY GIRL. *After* REYNOLDS.

Lent by Mr. Heseltine.

- 198.—THE SAME.

Lent by Mr. Yorke.



Burlington Fine Arts Club.

CATALOGUE
OF A
COLLECTION OF WOODCUTS

OF THE GERMAN SCHOOL,

EXECUTED IN THE XVTH AND XVITH CENTURIES.



LONDON:

PRINTED FOR THE BURLINGTON FINE ARTS CLUB.

1882.



Burlington Fine Arts Club.

CATALOGUE

OF A

COLLECTION OF WOODCUTS

OF THE GERMAN SCHOOL,

EXECUTED IN THE XVTH AND XVITH CENTURIES.



LONDON:

PRINTED FOR THE BURLINGTON FINE ARTS CLUB.

1882.

LONDON :

NATIONAL PRESS AGENCY, LIMITED,

13, WHITEFRIARS STREET, FLEET STREET, E.C.



EXHIBITION
OF A
COLLECTION OF WOODCUTS.

INTRODUCTION.



THE art of engraving designs on wooden blocks, so as to obtain from them impressions or reproductions of those designs upon paper, by means of printers' ink, though unknown to the Romans, who yet knew how to stamp cyphers and marks upon their bricks, and though partially developed among the Chinese and Japanese as early as the Xth century, does not appear to have been practised in Europe before the close of the XIIth century. It began in Germany, and is supposed to have owed its introduction to the use of playing-cards, brought into Europe from the East, and said to have been invented by the Arabs. These seem to have been first known in Italy, as is indicated by their name, derived from the Italian *carte*, about 1350. From that country their popularity spread very quickly in all

directions, and especially towards Germany, where there soon grew up a large trade in them, but not much before the close of the XIVth century.

That the first European practice of this art was in Germany, is hardly to be doubted. All the earliest examples hitherto discovered point to a German origin; and nowhere was the art more rapidly developed, or brought to a higher pitch of excellence, than in the land of its adoption.

The object, therefore, of giving, within a reasonable compass, an illustration of the history of wood-engraving from the middle of the XVth to the end of the XVIth century could not be, perhaps, better attained than by assembling a select collection of the works, executed in wood, of some representative artists of the German schools which flourished during that period. This it has been attempted to accomplish in the present Exhibition.

It is not considered likely that many, if any, of these painters and designers executed their cuts with their own hands upon the blocks; this, rather the work of artisans than of artists, was probably in most cases relegated to persons who were specially fitted for the mechanical performance, and who worked under the direction and supervision of the originators of the designs. In some cases these executants signed the blocks as well with their own as with the master's name; as, for example, Jost de Negker (Cat. 91), who seems to have cut many of Burgmair's blocks; in others, as on the little cut, "Die Herzogin" (Cat. 127), with their own name only.

The chronological, the only rational, order of arrangement has been followed, in placing the artists, as far as the sequence of their dates could be ascertained. To place the works of each in chronological sequence would be a task of almost insuperable difficulty, owing to the fact of those works having been executed by different hands, which fact alone would

be quite enough to mask the development of style, to illustrate which is the only and the grand aim of the chronological system. This, therefore, had to be foregone; and the prints are placed nearly according to the arbitrary arrangement adopted by Bartsch, Passavant, and other writers.

J. M.

The indications (B.) and (Pass.) in the Catalogue refer to the lists of Bartsch and Passavant.

The prints and books of which this Collection consists have been contributed by three members of the Club,

MR. R. FISHER,

MR. H. H. GIBBS,

MR. W. MITCHELL.



I N D E X.



	PAGE
Altdorfer, Albrecht	12
Amman, Jost	20
Anonymous	1,2
Beham, Hans Sebald	18
Burgmair, Hans	8
Cranach, Lucas	2
Deutsch, Nicolas Manuel	10
Dürer, Albrecht	4-8
Geron, Mathias	20
Graf, Urse	11
Grün, Hans Baldung	10
Holbein, Ambrosius	13
Holbein, Hans	15-18
Hopfer, Daniel	14
Loy, Erasmus	20
Ostendorfer, Michael	13
Pleydenwurff, Wilhelm	2
Reuwich, Erhard	1
Schäufelein, Hans Leonhard	11
Springinkle, Hans	14
Wechtlin, or Wächtle, Johann	12
Wohlgemuth, Michael	2



CATALOGUE.

ANONYMOUS.

1.—CHRIST ON THE CROSS (coloured).

Described by Passavant (T. I. p. 22) among the earliest specimens of woodcuts executed for monasteries, in the first half of the XVth century. This was engraved, probably, for the Monastery of Tegernsee, in Bavaria, whose arms appear upon it.

It is curious and interesting to note, in the prints of this epoch, with their heavy outlines and antiquity of appearance, at the same time the rounded folds of the draperies, as contrasted with the broken angularity which followed soon after in these accessories, when the influence of the school of Van Eyck began to be felt.

Lent by Mr. Fisher.

2.—THE TURKISH EMPEROR (coloured).

Probably printed at Augsburg, about 1470. Executed in a rude style.

Undescribed.

Lent by Mr. Mitchell.

3.—TWO LEAVES FROM A BIBLIA PAUPERUM,

The Bible Picture-Story-book of the poor, printed in the second half of the XVth century.

Lent by Mr. Mitchell.

3.*—THE BIBLE, IN PLAT DEUTSCH OF COLOGNE. Printed by Quentell, about 1475.

Lent by Mr. H. H. Gibbs.

ERHARD REUWICH.

4.—FRONTISPIECE TO BREYDENBACH'S TRAVELS IN THE HOLY LAND. Mayence, 1486.

(Pass. T. I. p. 63.) Bernhard von Breydenbach was a canon of Mayence. The title to his very remarkable work is treated in a masterly manner, superior to the rest of the illustrations of his book, and shews, for the first time in wood engraving, cross hatchings in the shadows, and very well executed. Erhard Reuwich, of Utrecht, designed, and also probably himself engraved, these cuts.

Lent by Mr. Mitchell.

PLEYDENWURFF and WOHLGEMUTH.

- 5.—NUREMBERG CHRONICLE, The Last Judgment, from this celebrated work, printed by A. Koberger at Nuremberg, in 1493.

The woodcuts are engraved from designs by Michael Wohlgemuth and Wilhelm Pleydenwurff, "painters and citizens of that town."

Lent by Mr. Fisher.

ANONYMOUS.

- 6.—MISSALE, Bamberg, 1499.

In case.

The volume lies open at a fine emblazoned and illuminated cut of the Crucifixion, on vellum.

Lent by Mr. H. H. Gibbs.

LUCAS CRANACH, b. 1470 (according to Bartsch: according to Passavant, 1472), in the Diocese of Bamberg, at Kronach, from which place he took his name.

In 1506 he entered the service of the Elector of Saxony, at Wittenberg; in 1519 he became a Member of Council, and Burgomaster in 1537. In 1550 he removed to Weimar, and thence to Augsburg in the following year, at the desire of the Elector, who was then a prisoner there. Cranach remained until the liberation of the Prince in 1552, and returned with him to Weimar, where he died, a year later, at the age of 81.

- 7.—ADAM AND EVE (B. 1).

Lent by Mr. Fisher.

- 8.—REPOSE IN EGYPT (B. 3).

Lent by Mr. Mitchell.

- 9.—REPOSE IN EGYPT (B. 4).

Lent by Mr. Fisher.

- 10.—CHRIST AND THE WOMAN OF SAMARIA (B. 22).

Lent by Mr. Fisher.

- 11.—ST. JOHN PREACHING (B. 60).

Lent by Mr. Mitchell.

- 12.—ST. JEROME (B. 63).

Lent by Mr. Mitchell.

13.—ST. GEORGE (B. 65).

This is a remarkable example of early printing in colour and gold by the reputed father of that style. The print was discovered not long ago in Vienna ; and it confirms the conjecture of Schuchardt and Herberger that this kind of printing was invented by Cranach.

Lent by Mr. Mitchell.

14.—ST. URSULA, WITH OTHER SAINTS.

Below are printed the rules and privileges of the Brotherhood of St. Ursula at Braunau, in Bavaria, with the statement that Dr. Ulrich Pinder had published a book on the subject at Augsburg.

Undescribed.

Lent by Mr. Fisher.

15.—SAINTS ADORING THE CRUCIFIX (B. 76).

Lent by Mr. Mitchell.

16.—VENUS AND CUPID (B. 113).

First state, with the straight outline to the left shoulder of the goddess, which was afterwards rounded.

Printed in chiaro-oscuro from two blocks.

Lent by Mr. Mitchell.

17.—THE JUDGMENT OF PARIS (B. 114).

This print, according to Passavant, illustrates rather the passage of the legend, in which William of Albonach presents his three daughters to Alfred the Great, of England, that he may choose from them a wife.

Lent by Mr. Fisher.

18.—A HUNTING SCENE (B. 119).

Lent by Mr. Fisher.

19.—TWO TOURNAMENTS, 1506 (B. 124), and 1506 (B. 125).

Lent by Mr. Fisher.

20.—LUTHER, as "Master George," as he was called, when in hiding in the Wartburg (Schuchardt 179).

Lent by Mr. Mitchell.

21.—MELANCTHON.

Undescribed.

This cut is, probably, by the younger Cranach, the second son of the elder artist, born in 1515. His works have commonly been confused with those of his father.

Lent by Mr. Mitchell.

ALBRECHT DÜRER, b. May 20, 1471, at Nuremberg.

Till the age of 15 he remained as an apprentice with his father, a goldsmith. On his birthday, in 1486, he entered the *atelier* of M. Wohlgemuth. There he remained working four years, after which he began a tour through Germany, and met, at Colmar, the brothers of M. Schongauer; he then went to Venice, where he was in 1494. Returning in the same year, he married Agnes Frey. In 1506 and 1507 he re-visited Venice, and went on to Bologna. In 1520-21, he travelled in the Netherlands; and, worn out by the assiduity of his application and the vexatious, avaricious nature of his wife, he died of exhaustion, April 6, 1528, not yet 57 years of age.

It is improbable that Dürer ever himself executed any of his designs on the wood.

22.—PORTRAIT OF DÜRER (B. 156).

Second state.

Lent by Mr. Mitchell.

23.—SAMSON AND THE LION (B. 2).

Lent by Mr. Mitchell.

24.—ADORATION OF THE MAGI (B. 3).

Lent by Mr. Mitchell.

25.—THE TITLES TO THE LIFE OF THE VIRGIN AND THE GREAT PASSION (B. 4 and 76).

Printed upon a single sheet.

Lent by Mr. Mitchell.

26-31.—THE LARGE PASSION (B. 4-15).

26.—The Last Supper (B. 5).

27.—The Taking of Christ (B. 7).

28.—The Bearing the Cross (B. 10).

29.—Christ on the Cross (B. 11).

30.—The Descent into Hades (B. 14).

31.—The Resurrection (B. 15).

Six specimens of the series, which, complete, consists of 12 cuts.

Lent by Mr. Fisher.

32, 33.—THE SMALL PASSION (B. 16-52).

This set, which, complete, consists of 37 cuts, is here represented by six specimens. The first frame contains the "Adam and Eve eating the Forbidden Fruit" (B. 17); and "Adam and Eve driven from the Garden of Eden," in two states, the first extremely rare. The second frame contains four more cuts from the same series.

Lent by Mr. Fisher.

34.—THE SMALL PASSION (B. 16-52).

In case.

This is a copy of the second edition (1511), with Latin text.

Lent by Mr. Mitchell.

35.—THE LAST SUPPER (B. 53).

Lent by Mr. Mitchell.

36.—THE CRUCIFIXION, in a Border (B. 56).

Lent by Mr. Fisher.

37.—CHRIST ON THE CROSS, WITH ANGELS (B. 58).

This is printed from two blocks, joined together.

Lent by Mr. Fisher.

38, 39.—THE APOCALYPSE, the Titles of the German and Latin Editions (B. 60).

Lent by Mr. Fisher.

40.—THE APOCALYPSE, Title (B. 60).

A proof, before the letterpress.

Lent by Mr. Mitchell.

41.—THE MARTYRDOM OF ST. JOHN (B. 61).

A proof, from the Apocalypse.

Lent by Mr. Mitchell.

42.—THE FOUR RIDERS (B. 64).

A proof, from the Apocalypse.

Lent by Mr. Mitchell.

43.—THE SCARLET WOMAN (B. 73).

A proof, from the Apocalypse.

Lent by Mr. Mitchell.

44.—THE BEAST WITH RAM'S HORNS (B. 74).

A proof, from the Apocalypse.

Lent by Mr. Mitchell.

45.—THE ANGEL CLOSING THE ABYSS (B. 75).

A proof, from the Apocalypse.

Lent by Mr. Mitchell.

46-64.—THE LIFE OF THE VIRGIN (B. 76-95).

(Title, The Virgin, seated on a crescent,—see No. 25.)

- 46.—The High Priest excluding Joachim from the Altar (B. 77).
- 47.—The Angel appearing to Joachim (B. 78).
- 48.—Joachim embracing St. Anne (B. 79).
- 49.—The Birth of the Virgin (B. 80).
- 50.—The Presentation of the Virgin (B. 81).
- 51.—The Espousal of the Virgin (B. 82).
- 52.—The Annunciation (B. 83).
- 53.—The Visitation (B. 84).
- 54.—The Nativity (B. 85).
- 55.—The Circumcision (B. 86).
- 56.—The Adoration of the Kings (B. 87).
- 57.—The Presentation in the Temple (B. 88).
- 58.—The Flight into Egypt (B. 89).
- 59.—The Repose in Egypt (B. 90).
- 60.—Christ disputing with the Doctors (B. 91).
- 61.—Christ taking leave of His Mother (B. 92).
- 62.—The Death of the Virgin (B. 93).
- 63.—The Assumption of the Virgin (B. 94).
- 64.—The Virgin adored by Saints (B. 95).

These are all of the First Edition.

Lent by Mr. Fisher.

65.—THE HOLY FAMILY (B. 96).

Lent by Mr. Mitchell.

66.—THE HOLY FAMILY (B. 97).

Lent by Mr. Mitchell.

67.—THE VIRGIN, WITH ANGELS (B. 101).

Lent by Mr. Mitchell.

68.—THE HOLY FAMILY, in a landscape, with rabbits in the foreground (B. 102).

Lent by Mr. Fisher.

69.—ST. CHRISTOPHER (B. 103).

Lent by Mr. Mitchell.

70.—THE TEN THOUSAND MARTYRS (B. 117).

Lent by Mr. Mitchell.

- 71.—THE MARTYRDOM OF ST. CATHERINE (B. 120).

Lent by Mr. Mitchell.

- 72.—THE TRINITY (B. 122).

Lent by Mr. Mitchell.

- 73.—THE DECOLLATION OF ST. JOHN (B. 125), and THE DAUGHTER OF HERODIAS (B. 126) RECEIVING THE HEAD OF ST. JOHN.

Lent by Mr. Mitchell.

- 74.—A MAN ON HORSEBACK (B. 131).

Lent by Mr. Mitchell.

- 75.—THE TRIUMPHAL CAR OF MAXIMILIAN (B. 138).

First sheet ; second state.

Said to have been executed by Jerome Resch. The set, which consists of 92 blocks of different sizes, offers the very finest examples of woodcutting, and is of the greatest rarity.

Lent by Mr. Mitchell.

- 76.—THE EMPEROR MAXIMILIAN (B. 138).

This is a trial-proof of that portion of the first block of the series which contains the Emperor's portrait. Trial-proofs, such as this, are very rarely found, and are extremely interesting, as shewing the *modus operandi*.

Lent by Mr. Mitchell.

- 77, 78.—TWO DESIGNS FOR EMBROIDERY (B. 143 and 144).

The first of these is an impression taken before the cypher was engraved in the centre.

Lent by Mr. Mitchell.

- 79.—THE CELESTIAL GLOBE (B. 151).

Lent by Mr. Mitchell.

- 80.—The Portrait of the EMPEROR MAXIMILIAN (B. 153).

Lent by Mr. Fisher.

- 81.—The Portrait of ULRIC VARNBÜLER (B. 155).

Lent by Mr. Mitchell.

- 82.—THE THREE COATS OF ARMS OF NUREMBERG (B. 162).

Lent by Mr. Mitchell.

- 83.—THE ARMS OF L. STAIBER (B. 168).

Lent by Mr. Mitchell.

84.—THE HEAD OF CHRIST (B. App. 26).

Attributed to Dürer.

Lent by Mr. Mitchell.

85.—THE VIERGE AUX CHARTREUX (Pass. 180).

Lent by Mr. Mitchell.

86.—A Title-page, with the arms of B. PIRKHEIMER (Pass. 205).

Lent by Mr. Mitchell.

87.—The same cut, on the title of BEATISS. PATRIS NILI, EPISCOPI ET MARTYRIS, Nuremberg, 1516.

In case.

Lent by Mr. Mitchell.

88.—Portrait of EOBANUS HESS (Pass. 218).

Hess was born in 1488. He was a poet, and was appointed Professor of Poetry in the High School, which was established in Nuremberg in the year 1526. The original silver-point drawing for this woodcut, much injured, is in the British Museum.

Lent by Mr. Mitchell.

89.—THE EMPEROR MAXIMILIAN, WITH SAINTS, IN ADORATION (B. App. 32).

In the rare first state, with the Latin inscriptions above and below, and before the block was split.

Ascribed by Bartsch to Dürer.

Lent by Mr. Mitchell.

89.*—THE LEGEND OF ST. FRANCIS.

Illustrated with woodcuts, executed (according to Hummel, "Neue Bibliothek," bd. 1, p. 1) by the printer, Hieronymus Hölzel, who published the book, in 8vo., at Nuremberg, in 1512.

In case.

Lent by Mr. Mitchell.

HANS BURGMAIR, or BURGKMAIR, the elder, b. 1473, at Augsburg.

At the age of 15 he was a pupil of M. Schongauer, at Colmar, but subsequently attached himself to the school, or at least to the following, of Dürer, with whom he was on terms of friendship. He is mentioned as already dead, in 1531, in the Register of Painters' Privileges (Gerechtigkeitsbuch), at Augsburg. His designs for woodcuts are very numerous.

- 90.—THE VIRGIN AND CHILD (B. 11).

Lent by Mr. Mitchell.

- 91.—The Portrait of the EMPEROR MAXIMILIAN (B. 32).

Printed in chiaro-oscuro.

Lent by Mr. Mitchell.

- 92.—DEATH AND THE YOUNG MAN (B. 40).

In chiaro-oscuro.

Lent by Mr. Mitchell.

- 93.—THE THREE GOOD CHRISTIAN MEN AND WOMEN (B. 64, 65).

First state, before the architectural border.

Lent by Mr. Mitchell.

- 94.—THE THREE GOOD JEWS (B. 66).

Second state, with the border.

Lent by Mr. Mitchell.

- 95.—THE THREE GOOD HEATHEN MEN AND WOMEN (B. 68, 69).

First state, before the architectural border.

Lent by Mr. Mitchell.

- 96.—The Portrait of CONRAD CELTES (Pass. 118).

The person here represented was one of the leading German Humanists of the XVth century, and Professor at the University of Ingolstadt; he was called in 1497 to fill the chair of Poetry and Rhetoric at the University of Vienna, where he died in 1508. This portrait was executed in the year before his death, at his own request; and he gave impressions of it to his friends.

Lent by Mr. Mitchell.

- 97.—THE GREAT IMPERIAL EAGLE (Pass. 120).

This allegorical print refers to the *Collegium Poetarum et Mathematicorum*, instituted in 1501 by the Emperor Maximilian, in connection with the University of Vienna.

Lent by Mr. Mitchell.

- 98.—THE ARMS OF CARDINAL LANG (Ascribed to Burgmair).

Printed in colours.

Lent by Mr. Mitchell.

HANS BALDUNG, Surnamed GRÜN, b. about 1476, at Gmünd in Suabia.

He lived and painted at Lichtenthal in the Duchy of Baden, until 1533, when he removed to Strasburg, where he died in 1552. He was a friend of Dürer's, and his manner is partly formed on the style of that master.

99.—THE WITCHES (B. 55).

Dated 1510.

Lent by Mr. Fisher.

100.—THE VIRGIN AND CHILD (Pass. 66).

Lent by Mr. Mitchell.

101.—THE HOLY FAMILY, WITH ST. ANN (Pass. 67).

Lent by Mr. Mitchell.

102.—ST. JEROME (Pass. 70).

Printed in chiaro-oscuro.

Passavant does not mention any impression of this cut thus printed.

Lent by Mr. Mitchell.

103.—THE VIRGIN AND CHILD, WITH ST. ANN (attributed to H. Baldung).

This is copied from a drawing by A. Dürer, dated 1514, in the collection of Mr. Mitchell.

Lent by Mr. Mitchell.

NICOLAS MANUEL, surnamed DEUTSCH, b. in 1484, at Berne.

He became, in 1511, a Member of the Grand Council of Two Hundred ; and, in 1528, he was a Member of the Select Council, and was employed frequently on missions, in quelling the disturbances caused by the Reformation movement. Drawings in pencil and oil, by his hand, exist ; and he painted, in fresco, the Dance of Death for the Dominican Convent at Berne, 1515-21, his most important work. It appears that he did actually engrave on wood some, at least, of his compositions,—an uncommon practice among painters. He died at Berne, after a laborious and eventful life, in 1530.

104.—THE TWO FOOLISH VIRGINS (B. 6).

Lent by Mr. Mitchell.

URSE GRAF, b., probably, at Bâle, about 1485.

Passavant describes 13 engravings on copper by this artist, all unknown to Bartsch, and has added many to the list of his wooden cuts; he says also that he does not believe the catalogue to be complete, since Graf worked to a large extent for the publishers of Bâle and Strasburg.

105.—THE LORD'S PRAYER (Pass. 106-113).

In case.

First Edition, without text at the back of each print.

Lent by Mr. Mitchell.

106.—THE LORD'S PRAYER (Pass. 106-113).

Second Edition, with Latin text, by Erasmus. Basileæ, 1523.

In case.

Lent by Mr. Mitchell.

107.—A Figure representing the CANTON OF ST. GALL (Pass. 118-130).

This is one of a set which represents the Swiss Cantons. The set exists, complete, in the Bâle Museum.

Lent by Mr. Mitchell.

108.—AN AUTHOR PRESENTING HIS WORK TO THE POPE CLEMENT V. (Pass. 132.)

Lent by Mr. Mitchell.

109.—Title-page to the EPISTLES OF ERASMUS, with the border containing the figure of Humanitas (Pass. 144).

Lent by Mr. Mitchell.

HANS LEONHARD SCHÄUFELEIN, b. about 1485, at Nuremberg.

He studied under Dürer, and was already, in 1512, established at Augsburg, where he executed for the Emperor Maximilian the designs for the celebrated Teuerdanck. In 1515, he went to Nördlingen; and in the following year he married. He lived at Nuremberg for some time, after which he returned to Nördlingen, where he died in March, 1540. His widow married, subsequently, Hans Schwartz, of Oettingen, who still used Schäußelein's mark upon his own works.

110.—THE MUSICIANS (B. 103).

This is the last of a set, called the Marriage-Dancers.

Lent by Mr. Mitchell.

111.—CHRIST BEARING THE CROSS.

Undescribed.

Lent by Mr. Mitchell.

112.—A SAINT IN PRISON.

Undescribed.

Lent by Mr. Mitchell.

113.—SPECULUM PASSIONIS D. N. JHESU CHRISTI, per doctorem Vdalricum Pinder, MCCCCVII. Nuremberg.

The cuts are by Schäußelein, whose mark appears on that at which the book lies open.

In case.

Lent by Mr. H. H. Gibbs.

JOHANN WECHTLIN, or WÄCHTLE, of Strasburg, b. about 1485.

This was a painter, whose works were, until lately, much better known than his name. He has been variously called "Le maître aux bourdons croisés," "Johann Ulrich Pilgrim," and "Pilgrimstab." His manner bears some likeness to that of Baldung, though wanting some of that artist's freedom and boldness of fancy.

114.—THE VIRGIN AND CHILD (B. 3).

Lent by Mr. Mitchell.

115.—ALCON OF CRETE, DELIVERING HIS SON FROM THE SERPENT (B. 9).

Lent by Mr. Mitchell.

ALBRECHT ALTDORFER, b. at Altdorf, near Landshut, in Bavaria, in 1488.

He was probably a pupil of his father, also a painter, Ulrich Altdorfer, who, in 1491, renounced his rights of citizenship at Ratisbon. Albrecht returned thither again in 1511, and became in 1521 a Member of the Privy Council, and afterwards Superintendent of Buildings, in that town. In 1528 he refused the post of Burgomaster, to which he had been elected; he made his will on February 12, 1538, and died two days later. It appears likely that he himself executed some of his own designs on the wood.

- 116.—THE VIRGIN AND CHILD, WITH A MONK KNEELING (B. 49).

Lent by Mr. Mitchell.

- 117.—THE VIRGIN AND CHILD (B. 50).

Lent by Mr. Mitchell.

- 118.—THE GREAT FONT (B. 59).

Lent by Mr. Mitchell.

- 119.—THE JUDGMENT OF PARIS, 1511 (B. 60).

Lent by Mr. Mitchell.

MICHAEL OSTENDORFER, b. about 1490, at Gemau, near Ratisbon.

He was a pupil of A. Altdorfer, and lived and worked at Ratisbon from 1519 to 1559, in which latter year he died. He was probably the designer only, and not also the executant, of his woodcuts.

- 120.—THE PILGRIMAGE TO THE OLD CHURCH OF THE BEAUTIFUL VIRGIN OF RATISBON (Pass. 13).

This print represents an event which occurred in 1516. It is in an undescribed state, with a Latin inscription at foot.

There is in the Library at Coburg an impression of this curious and interesting cut, on which the following remarks appear, in the handwriting of Dürer :—"This spectre has arisen at Ratisbon against the Holy Scripture, and has been condemned by the Bishop, but is tolerated for the sake of temporal advantages. God help us, that we may become His own, not through dishonour, but through Christ Jesus. Amen."

Lent by Mr. Mitchell.

AMBROSIUS HOLBEIN, the elder brother of Hans Holbein.

He was born about 1492. In his style he approaches his famous brother, but is, as a painter, far from equalling him in clearness and force. Ambrose designed many borders for titles for the books published by the booksellers of Bâle.

- 121.—THE CALUMNY OF APELLES (Pass. 1).

On the Title to MAXIMI TYRII . . . SERMONES.

Lent by Mr. Mitchell.

DANIEL HOPFER, b. about 1495.

He lived and worked as an engraver at Augsburg till 1549.

122.—A Title-page, Representing JACOB AND ESAU. 1512.

Undescribed.

Lent by Mr. Mitchell.

HANS SPRINGINKLEE, Painter and Designer.

An inmate of Dürer's house, where he learned his art. He made the drawings for his prints, but it is improbable that he ever actually executed a woodcut himself. He died in 1540.

123.—THREE RELIGIOUS SUBJECTS from the "Hortulus animæ cum horis beatæ Virginis, secundum consuetudinem Romanæ ecclesiæ, &c.," which was published by F. Peypus, at Nuremberg, in 1516, with 83 cuts, 50 of which are by Springinklee.

The three specimens here exhibited are undescribed proofs before the letterpress.

- 7. Christ on the Mount of Olives.
- 12. The Mater Dolorosa.
- 13. The Death of the Virgin.

Lent by Mr. Mitchell.

124.—NATIVITY (B. 51).

This print appears in Koberger's Bible, and also in the New Testament published in 1524 by F. Peypus.

Lent by Mr. Mitchell.

125.—ST. JEROME (Pass. 64).

This also appeared in Koberger's Bible, 1519, as well as, afterwards, in the Prologue "Sci. Hieronymi in Pentateuchum" in the edition of 1521, and in the spurious "Luther's Bible" by Peypus, 1524.

Lent by Mr. Mitchell.

HANS HOLBEIN.

This great artist was the second son of a painter of the same name, and was born at Augsburg towards the end of the year 1497. In 1516, the father established himself with his three sons at Bâle, where he died about 1526. The young Holbein remained here, studying and painting, until 1526, when he paid his first visit to England. He returned to Bâle in 1529; but, having come back again to this country, he was recalled by the Council of Bâle, who offered him a fixed salary, which he accepted, in 1532. He enjoyed, however, for a long time the post of Court Painter to Henry VIII., and only twice revisited Switzerland before 1542, about which year he appears to have fixed his residence here; and here he remained until 1554, when he died, at London, of the plague. It is improbable that Holbein ever cut any of his designs upon the block, any more than did the other great designers of that time. Hans Lützelburger, surnamed Franck, was the best of the artists who executed this kind of work at Bâle; and he cut for Holbein the blocks of the Dance of Death, the full-length portrait of Erasmus, two dagger-sheaths, and other pieces.

- 126.—FIFTEEN SUBJECTS FROM THE OLD TESTAMENT, published by J. Frellon, at Lyons, in 1551 (Pass. I).

The earliest editions, published 1538-1549, are of the greatest rarity. The complete set consists of 90; the cuts are executed by different hands.

Lent by Mr. Mitchell.

- 127, 128.—EIGHTEEN SUBJECTS OF THE DANCE OF DEATH.

The complete set consists of 58 cuts (Pass. T. iii., p. 362).

The present selected specimens are all proofs.

- 10.—Die Keyserin, *The Empress.*
- 11.—Die Königin, *The Queen.*
- 15.—Die Aptiszin, *The Abbess.*
- 16.—Der Edelmann, *The Nobleman.*
- 20.—Der Ratszherr, *The Councillor.*
- 24.—Die Nunne, *The Nun.*
- 25.—Das Altwcib, *The Old Woman.*
- 27.—Der Rychmann, *The Capitalist.*
- 28.—Der Kaufmann, *The Merchant.*
- 29.—Der Schiffmann, *The Sailor.*
- 30.—Der Ritter, *The Knight.*
- 31.—Der Groff, *The Earl.*

- 32.—Der Altmann, *The Old Man*.
 33.—Die Greffin, *The Countess*.
 34.—Die Edelfrau, *The Lady*.
 35.—Die Herzogin, *The Duchess*.^{*}
 36.—Der Kramer, *The Shopkeeper*.
 37.—Der Ackerman, *The Labourer*.

Lent by Mr. Mitchell.

129.—THE SAINTS PROTECTORS OF THE TOWN OF FRYBURG, IN BRISGAU (Pass. 26).

Upon the Title of the Book :—"Nüwe Stattrechten vnd Statuten der loblichen Statt Fryburg im Prigsaw gelegen. Gedruckt von Adam Petri 1519" (and 1520.) On the back are the arms of the town, with two lions for supporters.

Lent by Mr. Fisher.

130.—CHRIST THE TRUE LIGHT ; Headpiece of a Protestant Almanack published at Zurich in 1527 (Pass. 28).

This cut is evidently by the hand of Lützelburger.

Lent by Mr. Mitchell.

THE TRAFFIC IN INDULGENCES (Pass. 29).

A photograph from the impression in the Museum at Cambridge. Also by Lützelburger, but unsigned.

Lent by Mr. Mitchell.

131.—DAGGER-SHEATH, WITH THE FIGURE OF FORTUNE (Pass. 43).

Complete, with the hilt, which is very rare.

Lent by Mr. Mitchell.

132.—CRANMER'S CATECHISM, illustrated with four cuts by Holbein (Pass. 45-48).

Executed by an English artist.

In case.

Lent by Mr. Mitchell.

133.—THE UNFAITHFUL SHEPHERD, on the title of "A lytle treatise," London. 1548 (Pass. 49).

In case.

Lent by Mr. Mitchell.

* NOTE.—The monogram of Lützelburger appears on this print.

- 134.—The full length portrait of ERASMUS (Pass. 57).

First state.

A fair example of Lützelburger's cutting.

Lent by Mr. Fisher.

- 135.—The bust portrait of ERASMUS (Pass. 58).

A proof, before the letterpress at back.

Lent by Mr. Mitchell.

- 136.—The New Testament, containing the BAPTISM OF CHRIST on title (Pass. 69).

Basel, 1524.

In case.

Lent by Mr. Mitchell.

- 137.—Title-page to the New Testament, containing the figures of ST. PETER and ST. PAUL (Pass. 73).

Executed by Lützelburger.

Lent by Mr. Mitchell.

- 138.—THE TABLE OF CEBES, OR THE COURSE OF HUMAN LIFE (Pass. 90).

This cut was used as a title for several books ; in the present instance it does duty for that of the "Cornucopiæ, seu Latinæ Linguae Commentarii locupletissimi, N. Perotto, &c., Val. Curio. Bas. Anno 1532."

Lent by Mr. Mitchell.

- 139.—A FRIEZE, WITH PEASANTS CHASING A FOX (Pass. 99).

Upon the upper part of a title, consisting of four portions, the lowest of which represents

THREE COUPLES OF PEASANTS DANCING (Pass. 100).

The title is that of "BEATI CYRILLI...AD...THEODOSIUM EPISTOLA, JOANNE OECOLAMPADIO INTERPRETE," not mentioned by Passavant.

Lent by Mr. Mitchell.

- 140.—NINE LITTLE GENII AND CHILDREN (Pass. 103).

On the border of the title to the "Utopia" of Sir T. More. Bas. Froben. 1518. In the corners, at top, hang two tablets, upon which appear the syllables, HANS. HOLB., the name of the designer.

Lent by Mr. Mitchell.

- 141.—Title-page to the ANNOTATIONS OF ERASMUS (Pass. 105).

With a border on the lowest member of which are seven children representing the liberal arts.

Lent by Mr. Mitchell.

- 142.—SEVEN PRINTERS' MARKS (Froschauer of Zurich) (Pass. 137, &c).

Lent by Mr. Mitchell.

- 143.—FOUR PRINTERS' MARKS (Bebelius of Bâle), and ONE PRINTER'S MARK, Fortune standing on a Globe (Cratander).

The printers' marks of Bebelius include the rare undescribed first state, with the punning inscription, "Verdruck mich armen nit."

Lent by Mr. Mitchell.

- 144.—The Title-page to COVERDALE'S BIBLE.

In fac-simile by Harris.

Lent by Mr. Mitchell.

- 145.—The Title-page to CRANMER'S BIBLE.

Ascribed to Holbein.

Lent by Mr. Mitchell.

- 146 — GENETHLIACON illustrissimi Eäduerdi Principis Cambriæ, Lond. MDXLIII.

(Pass. 51-53).

In case.

The volume lies open at the last of the three little cuts which adorn it.

Lent by Mr. Mitchell.

HANS SEBALD BEHAM, b. in 1500, at Nuremberg.

A pupil of Dürer, he seems to have imitated the Italian style of his cousin, Bartel Beham. In consequence of the irregular life he led, he was compelled to quit his native place, and established himself at Frankfort, where he became an inn-keeper, and died in 1550.

- 147.—THE VIRGIN AND CHILD.

Undescribed.

Lent by Mr. Mitchell.

148.—THE VIRGIN AND CHILD, WITH ST. JOSEPH (B. 123).

First and second states. First state with the date, rare ; it exists only in the British Museum and at Coburg, beside the impression here exhibited.

Lent by Mr. Mitchell.

149.—THE VILLAGE FEAST (B. 168).

The first sheet only, consisting of the two first portions ; the second state, with the date 1535, but without Glockendon's address.

Lent by Mr. Mitchell.

150.—BIBLISCH HISTORIEN (Pass. 1-73).

In case.

Zu Franckfurt am Meyn, bei Christian Egenolph, MDXXXIII. This is the first edition, not cited by Passavant, but apparently known to Bartsch.

Lent by Mr. Mitchell.

151.—THE DANCE OF HERODIAS (Pass. 174).

Two woodcuts on one sheet.

Lent by Mr. Fisher.

152-6.—THE PLANETS.

The complete set consists of seven cuts.

152.—Sol. (Pass. 181).

Lent by Mr. Fisher.

153.—Saturn (Pass. 182).

Lent by Mr. Fisher.

154.—Luna (Pass. 183).

Lent by Mr. Fisher.

155.—Mercurius (Pass. 185).

Lent by Mr. Mitchell.

156.—Jupiter (Pass. 186).

Lent by Mr. Mitchell.

157.—Title to the NEW TESTAMENT.

Undescribed.

Zu Franckfurt am Meyn, bei Christian Egenolph.

Lent by Mr. Mitchell.

MATHIAS GERON, OF LAUINGEN.

This master, who was both painter and designer, worked about the middle of the XVIth century, at Lauingen, in Bavaria, where he painted, in 1551, for the Hôtel de Ville, a picture representing the army of Charles V. before that town. He seems to have been a pupil of H. Burgmair, and not to have himself ever executed his designs upon the blocks.

158.—TWO SUBJECTS FROM THE APOCALYPSE (Pass. 1). Both dated 1546.

These are part of a large series, of which 54 are in the Library of Wolfenbüttel dated from 1544 to 1558.

Lent by Mr. Mitchell.

ERASMUS LOY, b. about 1525.

He lived at Ratisbon, and was apparently a designer, and, perhaps, also a manufacturer of ornamental paper. The two sheets described below (160), with two others (also in Mr. Mitchell's possession), representing architectural designs, were sent to the Town Council of Ratisbon as specimens, with a petition that a privilege should be granted to the inventor, protecting his designs.

(See Nagler's Künstler Lexicon.)

159.—A FRIEZE.

Undescribed.

Lent by Mr. Mitchell.

160.—A DESIGN FOR WALL-PAPER.

Lent by Mr. Mitchell.

JOST AMMAN, of Zurich, b. in 1539, d. at Nuremberg in 1591.

A very fertile designer, chiefly celebrated for his pen and pencil drawings, of which he is said to have executed a larger number than any other artist. These he published as woodcuts, some of which, perhaps, were actually executed by his own hand.

161.—THE TOURNAMENT (B. 21).

This took place at Vienna, by order of the Emperor Maximilian II. The date 1565, with the artist's monogram, appears at top, near the right.

Lent by Mr. Mitchell.

Burlington Fine Arts Club.

17, SAVILE ROW,

December, 1882.

CATALOGUE of a collection of DRAWINGS BY THOMAS ROWLANDSON, now in the Drawing Room of the Club, chiefly in illustration of the "*Dance of Death*"; lent by Joseph Parker, Esq.

"THE ENGLISH DANCE OF DEATH" first appeared in monthly parts, beginning in 1814, and was finally published in two royal 8vo. volumes, dated 1815 and 1816, each volume containing (besides the frontispiece and vignette title) 36 plates from the designs of Thomas Rowlandson, with illustrative verses by William Coombe, who had supplied the metrical letterpress to *Dr. Syntax*.

The book is scarce, but there are two copies to refer to in the Library of the British Museum, and the plates are fully described in Mr. Joseph Grego's elaborate work *Rowlandson the Caricaturist*, 2 vols. 4to, Chatto and Windus, 1880 [Vol. 2, pp. 317 to 355].

The published series is there referred to as "a selection" only from the artist's "famous illustrations to the *Dance of Death*;" and in the general account of his works, notices occur of divers prints and drawings in which the allegorical figure of Death plays a similarly active part. These other detached designs must be taken into account in a full estimate of the comprehensive variety with which the dramatic motive, handed down to us from the times of Holbein and the *Danse Macabre*, has been applied by our English caricaturist to a more modern theatre of life. A short reference to some of these may therefore be not without its value.

The first in date appears to be a drawing in the possession of W. R. Baker, Esq., called *Death and the Apothecary* [described 2 Grego, 416] which the author considers to be a very

early example of Rowlandson's finished work, and to have been executed about the year 1780. A print called *The Anatomy of Melancholy* [described Vol. 2, p. 86] he attributes to the year 1808; and another entitled *The Last Drop* [described *ib.* p. 202] bears date the 5th of April, 1811. With this last print a drawing, in the possession of William Bates, Esq., called *Death in the Pot*, appears from the description [*ib.* p. 430] to be identical in subject and treatment. Under the date 1815, we have an engraved scene in a spirit-cellar (differing from No. 30 of the present collection), called *Deadly Lively* [*ib.* 298]; and a drawing is described [*ib.* 426] by the same name in the collection of Thomas Capron, Esq. In the possession of A. H. Bates, Esq., there is a drawing of the like nature, called *A Fat Man and Death*, and John Chester, Esq., has *The Squire*, and *Death at the Door*, the last being "an upright subject, earlier than the series called the 'Dance of Death'" [*ib.* 428]. *The Apothecary's Shop—Death at the Mortar*, in the possession of W. T. B. Ashley, Esq., is possibly a design for the plate called *The Quack Doctor* (Vol. I. Plate 11 in the published series), a subject which was repeated in *The Humourist*, 1831, after the artist's death [*ib.* 325, 380, 419]. Of *Giving up the Ghost, or One too Many*, published by Tegg [*ib.* 267], Rowlandson was the engraver only, the design being apparently due to one Richard Newton, a caricaturist, who died young in 1798. Mr. Francis Douce, in his learned work on *The Dance of Death*, 8vo, 1833, describes (p. 225) a drawing of Rowlandson's called *The Suicide*, representing a man discharging a pistol at his head; and Dr. Percy possesses a drawing also of the class under consideration.

To these must be added ten subjects in the present collection, none of which are, it is believed, mentioned by Mr. Grego; and which do not appear to have been engraved. Moreover, as his biographer tells us that, besides the published prints, the artist "produced some thousands of humorous conceptions of which no engraving has ever appeared," it is not improbable that some more examples may yet be found wherein the wiles of the bony avenger are illustrated by Rowlandson's fertile pencil.

The whole of the above-mentioned designs, including the published series, belong to the category of social sketches of a general character; but there is also one example at least of a political caricature which may fairly be classed with them. This is a print dated Nov. 5th, 1813, "representing the two tyrants, Buonaparte and Death," sitting together on the field of battle. It is entitled *The Two Kings of Terror*, and purports to be a copy of the transparency exhibited at Ackermann's Repository of Arts during the illuminations after the battle of Leipsic.

The same, or a similar plate was also published, Jan. 1st, 1814, with the title *Death and Buonaparte* [*ib.* 255, 272].

Of the 72 subjects published in the series called *The English Dance of Death*, there are in the present collection drawings for 48, together with the frontispiece, and five *replicas*. The original of one—namely, *The Glutton*, Vol. I. Pl. 8, is in the possession of A. H. Bates, Esq. [*ib.* 428], and a few examples of the designs are said to be in the possession of Thomas Capron, Esq. [*ib.* 426]. The remainder are probably scattered among the portfolios of various collectors.

The method of producing such drawings as these was extremely simple. Having before him a saucer of vermilion and another of Indian ink, with reed pens as well as brushes, the artist "would combine his inks in the proportions he thought proper; in the flesh lines vermilion predominated, in draperies Indian ink, shadows were a warm mixture of the two and distant objects were faintly rendered in Indian ink alone. The outline was filled in on this principle" [1 Grego, 31], "and then came the final tinting in delicate washes of colour." The writer of the above justly adds that the artist's sense of colour was "of a refined order as regarded the disposal of tender shades agreeable to the eye," and that "his aptitude in this respect is quite as remarkable as his ease of delineation" [*ib.* 34]. When the drawing had to be engraved Rowlandson would etch the outline on copper, add the shadows, etc., in Indian ink on a printed impression, and when these had been imitated on the copper in aquatint, would wash the colour tints over the same impression, and so provide a model for the publisher's colour hands to copy on the subsequent prints. Of the prints so painted, some are very superior to others in their chromatic harmony; and it not unfrequently happens that a pale coloured impression from a worn plate is nearer in effect to the original drawing than those in which the aquatint shadows are more black and the pigments of a brighter hue.

A comparison of the drawings with the engraved plates bears out Mr. Grego's remark that Rowlandson's "original notions are, in the generality of instances, far worthier of attention than the most spirited etchings he thought fit to circulate after them" [*ib.* 21]. They are not of the nature of the tentative studies, whereby some painters gradually feel their way to the realization of their first idea. Though drawn with the utmost freedom, they are at once "worked out as completed pictures, without any appearance of experimentalizing under difficulties of execution" [*ib.*]. In the case of *The English Dance of Death*, though the treatment

of the subject is in some cases (see No. 52) further developed in the plates, these are nearly always heavier in effect than the original designs, and inferior to them in artistic refinement. Moreover, in the transfer to copper the spirit and expression of character of individual figures have not unfrequently been lost. But under both forms we have evidence that the man commonly known only as "Rowlandson the Caricaturist," whose coarseness too often offends the eye—the "merry wag," as his friend W. H. Pyne called him, "who has covered with his never-flagging pencil enough of *charta pura* to placard the whole walls of China, and etched as much copper as would sheathe the British navy,"—had also a genius above the grotesque, a dramatic power ranging from broad farce to tragic pathos, and not only a facile pencil always ready to obey the commands of his fertile imagination, but withal a sense of grace and artistic harmony well deserving the recorded praise of at least three Presidents of the Royal Academy, including the first and the most illustrious.

Among the examples before us, the following may be cited as exhibiting the higher qualities of the artist. For dramatic force, Nos. 9, 24, 26, 32, and 62; for true pathos, No. 16 for purity and grace, No. 42; for composition of line, No. 73; for disposition of light and shade, No. 65; for harmony of colour, No. 14; and for various qualities combined, Nos. 38, 39, and 43.



SUBJECTS ILLUSTRATIVE OF THE "DANCE OF DEATH."

No.

- 1.—*Frontispiece.* Engraved in "English Dance of Death," Vol. I.
 2.—"*Time and Death.*" Vol. I., Plate 1.
 Inscribed "Time and Death outwitted by the Historian and Painter."
 3.—"*The Antiquarian and Death.*" Vol. I., Plate 2.
 4, 5.—"*The Last Chase.*" Vol. I., Plate 3.
 6, 7.—"*The Statesman.*" Vol. I., Plate 4.

There seems to be a personal and political allusion in the written words in several places in one of these drawings, such as "Cornish Burrows bought and sold—Grampound, Camelford, &c." They are omitted in the plate; but the name "Midas" on the bust is retained.

- 8.—"*Tom Higgins.*" Vol. I., Plate 5.
 9.—"*The Shipwreck.*" Vol. I., Plate 6.

Mr. Grego mentions (Vol. 2, p. 428) a drawing of this subject in the possession of John Chester, Esq.

- 10.—"*The Virago.*" Vol. I., Plate 7.
 Inscribed "A Happy Release, or Tranquillity Restored."

- 11.—"*The Recruit.*" Vol. I., Plate 9.
 12.—"*The Maiden Ladies.*" Vol. I., Plate 10.
 13.—"*The Sot.*" Vol. I., Plate 12.

This is a curious adaptation of a print published by T. Tegg, Nov. 30th, 1810, with the title, "*Doctor Drainbarrel, conveyed Home in a Wheelbarrow, is ordered to take his Trial for Neglect of Family Duty,*" of which a copy is given in Mr. Grego's book (Vol. 2, p. 195). The group is reversed, but the figures are nearly identical, except that here the skeleton Death is substituted for a mortal man wheeling the barrow.

- 14.—"*The Honeymoon.*" Vol. I., Plate 13.
 15.—"*The Hunter Unkennelled.*" Vol. I., Plate 14.

Inscribed "Nothing certain in this life."

- 16.—"*The Good Man, Death, and the Doctor.*" Vol. I., Plate 15.
 Reversed in the print.

- 17.—"*Death and the Portrait.*" Vol. I., Plate 16.
 Inscribed "A Hasty Sketch, or the Finishing Touch." The horns and the skull on the canvas are omitted in the print.

- 18.—"*The Genealogist.*" Vol. I., Plate 17.
 Reversed in the print.

- 19.—"*The Catchpole.*" Vol. I., Plate 18.
 20.—"*The Insurance Office.*" Vol. I., Plate 19.
 21.—"*The Schoolmaster.*" Vol. I., Plate 20.
 22.—"*The Coquette.*" Vol. I., Plate 21.

- 23.—“*The Undertaker and the Quack.*” Vol. I., Plate 23.
 24.—“*The Deathblow.*” Vol. I., Plate 25.
 Reversed in the print. The drawing is inscribed “A Rum Customer.”
- 25.—“*The Vision of Skulls (in the Catacombs).*” Vol. I., Plate 26.
 26.—“*The Porter’s Chair.*” Vol. I., Plate 27.
 Inscribed “The Warning, or Death’s Watch.”
- 27, 28.—“*The Pantomime.*” Vol. I., Plate 28.
 29.—“*The Horse Race.*” Vol. I., Plate 29.
 30.—“*The Dram Shop.*” Vol. I., Plate 30.
 Reversed in the print.
- 31.—“*The Gaming Table.*” Vol. I., Plate 31.
 Reversed in the print.
- 32.—“*The Battle.*” Vol. I., Plate 32.
 33.—“*The Suicide.*” Vol. II. Plate 1.
 Reversed in the print; where the head of the floating body is towards the shore, and thrown back so as to invert the face. The drawing is inscribed “She died for Love, and he for Glory.”
- 34, 35.—“*Champagne, Sherry, and Water Gruel.*” Vol. II., Plate 2.
 Over the three drinkers are the words, “The Bon Vivant,” “The Moderate Man,” and “The Abstemious Man,” in No. 34.
- 36.—“*The Father of the Family.*” Vol. II., Plate 5.
 37.—“*The Fall of Four-in-hand.*” Vol. II., Plate 6.
 38.—“*Gaffer Goodman.*” Vol. II., Plate 7.
 Reversed in the print.
- 39.—“*The Urchin Robbers.*” Vol. II., Plate 8.
 Reversed in the print.
- 40.—“*Death Turned Pilot.*” Vol. II., Plate 9.
 41.—“*The Winding-up of the Clock.*” Vol. II., Plate 10.
 42.—“*The Family of Children.*” Vol. II., Plate 11.
 43.—“*Gretna Green.*” Vol. II., Plate 15.
 44.—“*The Waltz.*” Vol. II., Plate 16.
 45, 46.—“*The Kitchen.*” Vol. II., Plate 18.
 One drawing is, with slight variation, the reverse of the other. The print has the fire on the right.
- 47.—“*The Gig.*” Vol. II., Plate 19.
 48.—“*The Courtship.*” Vol. II., Plate 21.
 Inscribed “A Tottering State, or a Man between Life and Death.”
- 49.—“*The Law Overthrown.*” Vol. II., Plate 24.
 Reversed in the print.
- 50.—“*The Gallant’s Downfall.*” Vol. II., Plate 28.

51.—“*The Churchyard Debate.*”

Vol. II., Plate 29.

On the paper in the lawyer's hand are the words “Last Will and Testament”; and on the tomb, where the doctor and clergyman sit, is written, “We live by Death.” In the print the sexton is in the doorway, tolling the bell.

52.—“*Death and the Antiquaries.*”

Vol. II., Plate 33.

In the print the corpse is dressed as a king, in crown and robes. One of the exhumers is removing a ring from the finger. A grave on the left lies open; and two diggers, and at a distance a clergyman in cap and gown, look on with a horror which contrasts with the gleeful satisfaction of the archæologists. The scene, instead of, as here, an open ruin, is a fine church interior.

53.—“*The Dainty Dish.*”

Vol. II., Plate 34.

Compare “Dr. Syntax entertained at College,” in his first tour (Plate 7).

The following ten, 54 to 63, do not appear to have been engraved:—

54.—*Death in a Ballroom.*

Inscribed “A rude Intruder rush'd into a private Ballroom, and disturbed the whole Company.” Compare “*The Masquerade*” (Vol. I., Plate 24).

55.—*An Italian Duel; or, an Encounter with Brigands.*56.—*Death and a Goldsmith.*57.—*Death and the Barber.*58.—*Churchyard with a Wedding and a Funeral.*59.—*Death Offering his Hour Glass.*

In “*The Glutton*,” one of the engraved series (Vol. I., Plate 8), death holds his glass in a somewhat similar fashion as if charged with wine.

60.—*Death and the Butchers.*61.—*Death Driving a Team of Bath Cripples.*62.—*Come to Life Again.*63.—*Death Helping an Old Debauchee into Bed.*64.—“*The Skaters.*”

Vol. I., Plate 34.

MISCELLANEOUS SUBJECTS.

65.—*Dr. Syntax on the Way to an Execution.*

This and the next two drawings are subjects in which the familiar figure of Dr. Syntax is introduced, but which are not in the engraved series to which Coombe wrote the letter-press.

66.—*Dr. Syntax Playing Skittles.*

See No. 65.

67.—*Dr. Syntax in an Inn Kitchen with Soldiers, &c.*

See No. 65. A version of this subject, with some curious changes, was published by Tegg in 1813, with the title “*Dr. Syntax, in the middle of a Smoking Hot Political Squabble, wishes to Wet his Whistle.*” [See 2 Grego, 266, 267, where the outline is re-engraved.]

68.—*Gentlemen at Wine in a Picture Gallery.*

This subject, reversed, and somewhat altered, and with one of the figures turned into Dr. Syntax, serves for the picture of the school-master's dinner with "my Lord," in his "Tour in Search of the Picturesque." Plate 14.

69.—*Antiquaries Unearthing a Ruin.*

Compare No. 52.

70.—*College Dons coming out from Hall.*

One of a class of subjects of Rowlandson's. Compare the description of "Bacon-faced Fellows of Brazen-Nose Broken Loose," in 2 Grego, 201.

71.—*Inside a Prison Door.*

72.—*In a Madhouse.*

73.—*A Country Squire refusing Beggars.*

74.—*"Beggar-makers."*

75.—*"Bath Races."*

The subject of the print bearing this name, published by Tegg, Nov. 20th, 1810 (described 2 Grego, 194). The same name occurs in the list of drawings in Mr. Grego's collection (*ib.* 419). Compare also "Comforts of Bath, XII." (reproduced 1 Grego, 348), one of a series of illustrations to Anstey's "Bath Guide," published by Fores, Jan. 6th, 1798.

76.—*A "Roscius" in Livery.*

A repetition of this subject is engraved in 2 Grego, 133, from a drawing in the possession of the author, who gives it the title, "*A Mad Dog in a Dining-room, or Disappointed Epicures,*" and adds the following observation: "The picture tells its own story so graphically that it is unnecessary to attempt any fuller elucidation of the subject." In the latter version there is a dog under the table, but here there is none; but as the figures seem to be identical in both, the name "Roscius," which is inscribed on the margin, may perhaps indicate the true interpretation.

J. L. R.

THE eleven plates of the LIBER STUDIORUM now exhibited were engraved throughout by TURNER, with his own hand, and differ therein from the rest of the work, in which, although he etched on the copper the outline of each plate, the subsequent mezzotinting was executed by various professional engravers. Accordingly, his plates are marked by great individuality of treatment. As has been well pointed out by the Rev. Stopford Brooke (*Nineteenth Century*, July, 1882), TURNER used engraving tools as an artist uses brushes and pencils, and the effects which he sought for were generally water-colour effects, and not those aimed at by engravers. Added to this, mezzotint had hardly as yet been employed for landscape engraving, except in the broadly-treated backgrounds to the figures of REYNOLDS and GAINSBOROUGH. All was new to him, and, as was usual with him, all was field for experiment. That the experiments were generally brilliant successes few will deny. But the results which he achieved by his novel modes of handling, and his indifference to everything but the realising of the idea at the moment before him, were in many cases dearly bought. Exquisite and delicate effects were given to the copper, only to perish on account of their very delicacy, after but a few impressions had been taken. The first plate now shown (the Frontispiece) is a striking instance of this. Yet TURNER was not to be foiled by the treacherous softness of the only metal fit for an artist's hand—copper. Perhaps the chief interest of this Exhibition will be found in following the marvellous ingenuity with which he overcame difficulties, repaired faults, brought discordant effects into harmony, and once, at least, made a plate more beautiful in its ruin than in its prime.

THE FRONTISPIECE.

(No. 1 of the LIBER STUDIORUM.)

A and *B*.—PEN AND INK SKETCHES, BY TURNER. These are evidently the first ideas for the plate. In *A* the central picture somewhat resembles the view of Flint Castle engraved at a later period in the *England and Wales*. In *B* it assumes the form in which it was afterwards engraved.

Lent by Mr. J. E. Taylor.

C.—THE ETCHING, BY TURNER.

Lent by Mr. W. G. Rawlinson.

D.—SEPIA DRAWING OVER THE ETCHING, BY TURNER. Designed as a guide for the subsequent mezzotint. This was carried out, in the border or framework, by Easling; in the central picture (the Rape of Europa) by Turner himself. It will be noticed that in the engraving the sky is much more elaborate.

Lent by Mr. H. Vaughan.

E.—EARLY TRIAL PROOF. Before the title and the names of the engravers on the scroll. So delicate is Turner's mezzotinting of the sky, that probably this exquisite impression is unique in showing the effect as it left his hand.

Lent by Mr. J. E. Taylor.

F.—LATER TRIAL PROOF. The dark rocks on the shore in the left foreground have been removed.

Lent by Mr. H. Vaughan.

G.—FIRST PUBLISHED STATE.

Lent by Mr. W. G. Rawlinson.

H.—THIRD PUBLISHED STATE. The plate here shows great deterioration in the central picture. The mezzotint has worn away, and the sky has been retouched all over, altering the forms of the clouds and the distance. Rays of light, striking downwards, have been added in the right upper corner.

Lent by Rev. Stopford Brooke.

I.—FOURTH STATE. The whole central picture extremely worn and faint. Fresh patches of mezzotint however, added on the buildings and over the sea, prevent monotony, and restore a certain variety to the effect, which now closely resembles the drawing *D*.

Lent by Mr. J. E. Taylor.

K.—FIFTH STATE. The whole plate entirely reworked in mezzotint. The copper in the central portion has had to be scraped quite bare, giving a very dull and hard appearance.

Lent by Mr. J. E. Taylor.

JUNCTION OF THE SEVERN AND THE WYE.

(No. 28 of the LIBER STUDIORUM.)

A.—THE ETCHING. It will be noticed that in various places Turner, in addition to the etching needle, has used the roulette to enforce his shadows.

Lent by Mr. W. G. Rawlinson.

B.—EARLY TRIAL PROOF. The work here is all in mezzotint.

Lent by Rev. Stopford Brooke.

C.—LATER PROOF. Also in mezzotint only.

Lent by Mr. J. E. Taylor.

D.—PROOF, showing the addition of aquatint on the upper sky to the right.

Lent by Mr. H. Vaughan.

E.—ADVANCED PROOF. The letters added. The plate here, although dark, has great solemnity and harmony of effect. *Lent by Rev. Stopford Brooke.*

F.—FIRST PUBLISHED STATE. The light upper clouds brighter, and the whole of the foreground cleared and lightened. *Lent by Mr. J. E. Taylor.*

No further changes were made in this plate, which was the first Turner engraved himself. Unlike many of the others, his mezzotinting here stood well, and required nothing beyond the usual occasional retouching.

INVERARY PIER, LOCH FYNE—MORNING.

(No. 35 of the LIBER STUDIORUM.)

A.—THE ETCHING.

Lent by Mr. W. G. Rawlinson.

B.—EARLY TRIAL PROOF. All very dark, except the sky.

Lent by Mr. H. Vaughan.

C.—LATER PROOF. The plate cleared. The mountain contours and the distance defined; ripples and reflections added over the water. A dark buoy placed on the right greatly enhances the fine composition of the plate, as may be seen by comparison with the impression preceding.

Lent by Mr. J. E. Taylor.

D and *E* represent the First State in which the plate was issued to subscribers, but *F* is often called the First Published State, as it was certainly the first *finished* state. Both *D* and *E*, as well as other impressions of the same State not shown here, differ in small points from one another, but all are alike in having two dark sails only on the farther margin of the Loch.

D lent by Mr. H. Vaughan.

E lent by Mr. J. E. Taylor.

F.—FIRST FINISHED STATE—SECOND PUBLISHED STATE. Three boats on the farther margin, the one on the right with two white sails. A bird added flying over the water.

Lent by Mr. W. G. Rawlinson.

G.—THIRD (OR FOURTH) STATE. The plate shows great signs of wear, especially in the sky. To harmonise the water with the now clear sky above it, it has been reworked and rendered nearly uniform in tone, the bright reflections and ripples having been subdued or removed.

Lent by Rev. Stopford Brooke.

H.—FIFTH STATE. Entirely remezotinted throughout. The mountain contours, the sky, and the water, all altered. The plate has now again a certain resemblance to the early proof *B*.

Lent by Mr. W. G. Rawlinson.

CRYPT OF KIRKSTALL ABBEY.

(No. 39 of the LIBER STUDIORUM.)

A.—THE ETCHING. In addition to the roulette work so freely employed in the shadows, patches, apparently of aquatint, may be observed on the arches and elsewhere, used as washes of ink or colour.

Lent by Mr. W. G. Rawlinson.

B.—EARLY TRIAL PROOF.

Lent by Mr. J. E. Taylor.

- C.*—ADVANCED PROOF. Before the rays which were afterwards added from the opening on the left.
Lent by Mr. H. Vaughan.
- D.*—FIRST PUBLISHED STATE. The plate in this fine impression is seen to great advantage, the reflected lights on the columns and the vaulting showing with great brilliancy.
Lent by Rev. Stopford Brooke.
- E.*—SECOND STATE. Much of the reflected light has been lost from wear of the mezzotint. The shadow on the pillar softer and more rounded. The trees seen through the window-opening altered in form.
Lent by Rev. Stopford Brooke.
- F.*—FOURTH STATE. Entirely reworked all over in mezzotint, and dull. A curious resemblance may be seen between the plate at this stage and the early proof *B.*
Lent by Mr. J. E. Taylor.

It will be interesting to compare the same subject shown opposite (*L*), engraved in line for Britton's *Architectural Antiquities*—(published 1814). The noble drawing from which both plates were taken is in the Soane Museum.

CALM.

(No. 44 of the LIBER STUDIORUM.)

- A.*—SOFT GROUND ETCHING.
Lent by Mr. J. E. Taylor.
- B.*—THE SAME, carried further. Faint patches of mezzotint (?) added in places.
Lent by Mr. H. Vaughan.
- C.*—EARLY TRIAL PROOF. Mezzotint is here seen over the etching, none of the lines of which have yet been bitten-in.
Lent by Mr. H. Vaughan.
- D.*—ADVANCED PROOF. The plate here is nearly finished, and the etched work has been heavily bitten-in. Many scratches will be noticed over the upper sky, caused by accidents in the last-named process.
Lent by Mr. W. G. Rawlinson.
- E.*—FIRST PUBLISHED STATE. The scratches hidden, having been transformed into birds. This was a common device of Turner's. Ripples at the bow and stern of the rowing-boat added in bright lines.
Lent by Mr. J. E. Taylor.
- F.*—SECOND STATE. Exhibited only to show how the mezzotint wore away, leaving a thin and dull effect, to overcome which Turner reworked the plate, as will be seen in the impression following.
Lent by Mr. W. G. Rawlinson.
- G.*—THIRD (OR POSSIBLY FOURTH) STATE. Here the plate is greatly changed. Bright lights have been burnished on the sails, the reflections on the water have been brightened, and the upper sky made lighter, giving, with the aid of a warmer tone of ink, an effect of golden sunny haze.
Lent by Mr. J. E. Taylor.
- H.*—LATE STATE. Here, the newly added mezzotint having rapidly worn away, the plate has been again scraped down all over, resulting in the harder effect inseparable from the repeated mezzotinting of a copper plate. The sky, it will be observed, has been entirely altered.
Lent by Mr. J. E. Taylor.

MER DE GLACE.

(No. 50 of the LIBER STUDIORUM.)

- A.*—THE ETCHING. *Lent by Mr. W. G. Rawlinson.*
- B.*—EARLY TRIAL PROOF. The peak of Mount Blanc is here a brilliant and well-marked pyramid of snow. The glacier dark and unfinished. *Lent by Mr. J. E. Taylor.*
- C.*—LATER PROOF.—The mountains at the head of the glacier much altered in form, and veiled by clouds. The peak has been removed more to the left, and is much less distinct. The nature and structure of the glacier are now brought out. *Lent by Mr. J. E. Taylor.*
- D.*—LATER PROOF. The mountains once more lightened, and more clouds are added in the upper sky. The peak of Mount Blanc is again the highest light. Two accidental scratches, made in “biting-in,” have been turned into birds, which, it is needless to say, are most inappropriate in such a scene. *Lent by Mr. W. G. Rawlinson.*
- E.*—FIRST PUBLISHED STATE. The upper sky and the mountains still further lightened. *Lent by Rev. Stopford Brooke.*
- F.*—LATE STATE. The plate, having worn down, has been remezztinted throughout, and ruined. *Lent by Mr. W. G. Rawlinson.*

ENTRANCE OF CALAIS HARBOUR.

(No. 55 of the LIBER STUDIORUM.)

No etching of this plate is known to exist. Possibly it was commenced in soft ground etching, and was mezzotinted without a proof of the etching being taken. The lines appear already bitten-in in the earliest impressions known.

- A.*—TRIAL PROOF IN BLACK INK. *Lent by Mr. H. Vaughan.*
- B.*—FIRST PUBLISHED STATE. Lightened in places, but little altered from the preceding. *Lent by Rev. Stopford Brooke.*
- C.*—SECOND PUBLISHED STATE. Many light clouds added on the left, above the ship coming out. Dark lines added on the boats, and dark patches over the waves. *Lent by Mr. W. G. Rawlinson.*

RAGLAN CASTLE.

(No. 58 of the LIBER STUDIORUM.)

The etching of this plate is not by Turner's hand.

- A.*—THE SEPIA DRAWING. *Lent by Mr. H. Vaughan.*
- B.*—EARLY TRIAL PROOF. Before the sky. *Lent by Mr. H. Vaughan.*
- C.*—LATER PROOF. The sky commenced. *Lent by Mr. J. E. Taylor.*

D.—LATER PROOF. A bird added, breaking the surface of the water below the bridge. The foreground foliage and the Castle more defined. *Lent by Mr. J. E. Taylor.*

E.—ADVANCED PROOF. The sky carried further. Many lights added on the water and on the foreground leafage. *Lent by Mr. H. Vaughan.*

F.—FIRST PUBLISHED STATE. The sky completed, and very brilliant. Etched lines added on the mullions of the window on the left of the Castle. *Lent by Mr. H. Vaughan.*

This plate, though it has long borne the name of Raglan Castle, has but little likeness to that spot. It has been thought to resemble Goodrich Castle on the Wye, or Berry Pomeroy Castle, in Devonshire. Possibly, Mr. Stopford Brooke's suggestion (*Nineteenth Century*, July, 1882), that it is an ideal ruin rather than a transcript of any existing building, may be nearer the truth.

SOURCE OF THE ARVERON IN THE VALLEY OF CHAMOUNI, SAVOY.

(No. 60 of the LIBER STUDIORUM.)

The etching of this plate was probably by Dawe.

A.—THE SEPIA DRAWING. *Lent by Mr. H. Vaughan.*

B.—FIRST PUBLISHED STATE. *Lent by Rev. Stopford Brooke.*

C.—THIRD STATE. Exhibited to show the different and much colder effect produced by the use of a different colour ink. *Lent by Mr. W. G. Rawlinson.*

The Photographs Nos. 43, 44, 47, at the end of the room, are from drawings by Turner at Farnley Hall of the same subject from different points of view.

Lent by Mr. J. L. Roget.

ÆSACUS AND HESPERIE.

(No. 66 of the LIBER STUDIORUM.)

A.—THE ETCHING. Drawn on in pencil by Turner. *Lent by Mr. W. G. Rawlinson.*

B.—EARLY TRIAL PROOF. Before the rays of light. The dress of Hesperie entirely white. *Lent by Mr. H. Vaughan.*

C.—FIRST PUBLISHED STATE. (Known as the "White Face.") Rays of light added, striking across the plate. The water and foliage defined by many more lights. The dress of Hesperie is now half dark and her face is turned towards Æsacus.

Lent by Mr. J. E. Taylor.

D.—SECOND STATE. The face of Hesperie turned away from Æsacus and hidden by her hair. The brilliant effect of light is somewhat impaired, but the composition gains greatly by the dark focussing spot now added. *Lent by Mr. W. G. Rawlinson.*

INTERIOR OF A CHURCH.

(No. 70 of the LIBER STUDIORUM.)

A and *B*.—SOFT GROUND ETCHINGS. In *B* mezzotinting has commenced.

Lent by Mr. J. E. Taylor.

C.—EARLY TRIAL PROOF. The effect, as will be seen in this and the following impression, was originally intended to be of daylight, which enters from unseen windows on the right. Afterwards Turner changed the plate to night.

Lent by Mr. J. E. Taylor.

D.—LATER PROOF. Also of daylight effect.

Lent by Mr. J. E. Taylor.

E.—REWORKED PROOF. Here fresh mezzotint has been laid all over the plate, and a faint glimmer of candles in the chandelier is the only light visible.

Lent by Mr. J. E. Taylor.

F.—LATER PROOF. The plate much cleared throughout; light thrown on the heads of the preacher and the congregation.

Lent by Mr. J. E. Taylor.

G.—LATER PROOF. Far more brilliant, strong light being now reflected on the arches, the walls, and the communion table.

Lent by Mr. J. E. Taylor.

H.—FIRST PUBLISHED STATE. The plate again darkened, resulting in a more harmonious, though less brilliant effect.

Lent by Mr. W. G. Rawlinson.

W. G. R.

December 1, 1882.

THE JOURNAL OF THE

ROYAL SOCIETY OF MEDICINE

AND OF THE LONDON MEDICAL SOCIETY

Volume 10, Part 1, 1911
Published by the Royal Society of Medicine
11, BEDFORD SQUARE, LONDON, W.C.1

Subscription price, 5s. 6d. per annum in advance.
Single copies, 1s. 6d. per copy.

Advertisements accepted for insertion.
The price of advertising space is 1s. per line per week.
The price of a full page is 10s. per week.

Printed by the Royal Society of Medicine
11, BEDFORD SQUARE, LONDON, W.C.1

Burlington Fine Arts Club.

1883.

EXHIBITION OF ETCHINGS

BY

RENIER ZEEMAN

AND

KAREL DU JARDIN,

WITH ILLUSTRATIVE DRAWINGS.



LONDON:

PRINTED FOR THE BURLINGTON FINE ARTS CLUB.

1883.

Burlington Fine Arts Club.

1883.

EXHIBITION OF ETCHINGS

BY

RENIER ZEEMAN

AND

KAREL DU JARDIN,

WITH ILLUSTRATIVE DRAWINGS.



LONDON :

PRINTED FOR THE BURLINGTON FINE ARTS CLUB.

1883.

LONDON :
METCHIM & SON, 20, PARLIAMENT STREET, S.W.,
AND 32, CLEMENT'S LANE, E.C.

LIST OF CONTRIBUTORS.

HENRY BRODHURST, Esq.,

ST. JOHN DENT, Esq.,

* RICHARD FISHER, Esq.,

* F. SEYMOUR HADEN, Esq.,

* JOHN MALCOLM, Esq., of Poltalloch.,

* JOHN L. ROGET, Esq.,

R. P. ROUPELL, Esq., Q.C.

* The Contributors whose names are thus marked are Members of the Club.



INTRODUCTORY REMARKS.

IN the series of collections illustrative of the History of Art which it is one of the main objects of this Club to arrange year by year, in its gallery, the important development of Engraving which took place in the Low Countries in the seventeenth century has, as yet, been only partially exhibited. Any adequate representation at one view of the whole school of the old Dutch Etchers is, indeed, rendered impossible by the overshadowing brilliancy of Rembrandt's genius. But, two collections having already been made (in 1867 and 1877) of the works of that great master, the ground has now been cleared for the display of lesser luminaries. There still remain, however, so many artists of distinction, whose works deserve a fuller opportunity of study than could be afforded in a general gathering having any pretension to a complete representation of the school, that it has been thought best to select one or more individual masters at a time for detailed examination, without abandoning the idea of a more comprehensive survey, should it be found practicable on a future occasion.

The two Etchers chosen for this year's contemplation, Renier Zeeman and Karel du Jardin, are placed together rather by way of contrast than of comparison, although the qualities which they

possess in common are such as characterize the school to which they belong, and are essential to the phase of art in which they alike excelled.

Their Works illustrate the novel application of power which constitutes the originality of the Etchers of the seventeenth century, considered as a school. Never before their time had the point become so free an instrument in the Painter's hand for the expression of his artistic thought, or so perfect a substitute for the pencil in delineating the objects and aspects of nature. By them, the grace, the spirit, and the force, which belong to a perfect sketch—that terse yet lucid form of the language of graphic art, where the means are so simple, the suggestive power so great—were first shown to be attainable with the willing line and varied tones placed at the Artist's command in the process of engraving with acid. In their etched work, both the Artists before us exhibit, in their different ways, worthy examples of such effective use of these agencies.

Taken together, moreover, they cover considerable ground in the range of their subjects. Du Jardin, an animal painter *par excellence*, was also a refined Etcher of Landscape. In a few subjects he shows his power of figure-painting; and, even in portraiture, he holds his own by a single specimen. Zeeman, almost unique in shipping and marine subjects, is also an admirable Etcher of buildings.

In sentiment, the two men have little in common. While the work of one is strictly topographic, that of the other is mainly

artistic. The one is thoroughly Dutch, matter of fact, and influenced chiefly by the ruder incidents of the sea. The other, though also Dutch, has become half Italian by long sojourn in the South ; and, moved by the *genius loci*, has learnt to invest even the homeliness of the farm-yard with a sort of classicism.

Corresponding to this diversity of feeling, and probably arising therefrom, is the marked difference in their *modus operandi*. Zeeman's firm handling has a robustness and a decision which befit the scenes of active life, and the working character of the objects he portrays. Du Jardin, on the other hand, has a touch more delicate and tender, as being at leisure to note the details of the objects he draws, to enjoy the sparkling light upon their surface, and linger in a caressing way over their most pleasing aspects.

To say, however, that Zeeman's art is topographic, in no degree implies that it is wanting in real artistic quality. His city views are not mere architectural studies, nor are his views of shipping mere likenesses of ships. Apart from their technical merit, the attractive quality of his etchings is chiefly due to the vivid representation they afford of a past age. In this respect they are "historical" painting, in the only true sense of the word. With these pictures before us of the northern Venice, her gabled streets, her groves of masts and trees by the water-side, her quays, teeming with active life,—so like, yet so distinct from, the Amsterdam of to-day,—one can scarcely fail to be impressed with the intense reality of the scene, or to feel oneself carried back in imagination into the very midst of the living world, as it was two centuries ago.

Zeeman's shipping, notwithstanding the antique fashion and quaint build of the vessels, has still a workmanlike look that can be appreciated even by a landsman. His marine subjects not only present a curious record of the various craft in use in his day, but comprise a veritable epitome of the rough daily labour and scenes of industry in which the sailor-artist himself took part. To persons who enjoy a stroll among the docks of a busy port, or to loiter by the sea, and watch the passing ships, and the picturesque incidents of a sailor's beach, his many prints of vessels in the course of building, launching, careening, &c., are capable of affording a similar source of delight.

Whether Zeeman was, himself, an actor in the sea-fights he has so graphically depicted, or, like the elder Van de Valde, was present in the capacity of "Special Artist," history does not relate; but he seems to set down the dire incidents of battle as if he had them actually before his eyes. He indicates the drowning of a ship's crew by a cluster of black spots on the water's surface; and, in a few telling scratches he notes with graphic force the savage onslaught of the boarding-parties on the decks of the enemy.

In the spirited Plate called "The Mutiny," (No. 2), where a deadly struggle is represented on board a small vessel, he shows considerable dramatic power in dealing with a subject of human interest. And it is, indeed, mainly by the natural way in which he enlivens his views with figures, that he imparts to them the sense of reality above-mentioned. These persons are always where they would be likely to be; and they betray no sort of consciousness of being

introduced to aid the artistic effect. Yet they are really marshalled with a very judicious eye to the grouping which the subject requires. A proof of this is, that they are never obtrusive.

Zeeman's chief weakness, as an Engraver, is in his skies. His laboured and smoke-like clouds have been justly condemned. Opinions, also, may be divided as to his delineation of waves. In some of his Plates, particularly in a set of four, entitled "The Elements" (B. 19 to 22); he certainly contends against atmospheric difficulties with but poor success; and he would, doubtless, come within Mr. Ruskin's sweeping category of Dutchmen who have "libelled the sea." But in his best Plates the sky plays a subordinate part, and there are, at any rate, life and movement in his waves, as well as in his ships.

In turning from the etchings of Renier Zeeman, to those of Karel du Jardin, we pass at once from the throng of men into the heart of the country, and partake of its repose. "When the spirit is harassed by the rough realities of the world," writes Mr. Seymour Haden, "nothing so likely to tranquilize it as the ample folio containing the works of Du Jardin. Peace and quietness are stamped on their face, together with a charm of line and treatment not to be expressed in words." There is no need to dilate here on the merits of this admirable artist. The truth and beauty of his etchings are universally acknowledged, and we have but to gaze on the fine proofs here assembled, to be satisfied of the justness of the high estimation in which they are held.

In the case of both our artists, the materials for biography are very slight. We know of ZEEMAN, that his real name was "Nooms." It is inscribed on a few of his plates, with "Zeeman" as an *alias*. The latter was a popular surname, conferred upon him as a mark of his original calling, he having been a seaman before he turned painter. His first, or christian, name is variously written as Renier, Remi, Remy, or Remigius. It is said, with probable truth, that he was a self-taught artist. Indeed, the only painter among his countrymen from whom he could have learnt much in his own peculiar line, was the elder Van de Velde, who appears to have been his senior by two years. If the date 1612, to which Zeeman's birth is usually ascribed, be correct, he can scarcely, as has been alleged, have been much under the influence either of Backhuysen, who was born nineteen, or the younger Van de Velde, who was born twenty-one, years after him. And certainly it was not from them that he learnt to etch; for Van de Velde is unknown as an engraver, and it was not until fifty years after Zeeman published his first set of plates, that Backhuysen began to work upon the copper.

We may well be content to admit that Renier Nooms had no other teacher than Nature. He was clearly, in his way, a man of original genius. The son of a poor fisherman of Amsterdam, consigned to the life of a common sailor, he employed his leisure, when a mere cabin-boy, in the exercise of his pencil, drawing everything he saw. Then he tried to put colour to his sketches, and, with the kind help of some amateurs, who gave him the means of perfecting his art, soon raised himself to a recognized position as a skilful painter of shipping and marine subjects and finally acquired

a reputation so high, as to induce the "Great Elector," Frederick William, to send for him to the Court of Berlin. There he is said to have remained for some time, painting many pictures at high prices, to the adornment of the town and most of the royal residences. As to the precise period of his sojourn in Prussia, biographers are silent. But it must have been after 1640, when Frederick William succeeded his father to the Electorate of Brandenburg; at which date Nooms was 28 years old. By that time, or shortly after, his position as a painter appears to have been established in his own country, for (as we learn from Weigel, p. 269) a set of prints, after his works, was published by Visscher in 1642.

It was not until after leaving Berlin that he himself took to etching, continuing, at the same time, his practice with the brush. His earliest plates, however, which bear a date, were published in Paris in 1650, when he must already have been in that city, several of the subjects being sketched in the neighbourhood.

After this date, such further facts as are recorded of the artist appear to have been inferred from the evidence of the dates upon his published plates. All that we can further do, therefore, to elucidate his career, is to set down the following notes as chronological landmarks.

In 1650 were published in Paris the 13 small plates just referred to, entitled "*Recueil de Plusieurs Navires et Paysages*" (see Nos. 111 to 114); and in 1652, also at Paris, a set of 8, entitled "*Quelques Navires*" (Nos. 13 to 20).

In the same year, 1652, on the 7th of July, the Town Hall of Amsterdam was on fire, and there exists a curious and rare print of the conflagration designed, etched, and published by Zeeman himself at Amsterdam. It is the largest of his plates, but not one of the best, and has the appearance of a print got up quickly for the occasion, when the event was one of special interest.

Passing over a small piece dated 1653, with the name "Remi Zeeman," which Weigel (p. 268) regards as doubtful, the next epoch to be noted is 1654, when the Two Blockhouses on the Amstel which guarded the entrance to Amsterdam were destroyed. They form the subject of two of Zeeman's plates, on one of which (No. 3) is inscribed a record of the short existence of these buildings:—"Gemaakt A^o 1651. Afgebrooken A^o 1654." Being a single plate, it is not unlikely to have been published soon after, in commemoration of the event. The other view (No. 56), a winter scene with skaters, is in the third part of a series of 36 plates of Shipping (Nos. 21 to 60) published at Amsterdam in three parts, and it serves to mark that publication as having probably taken place between 1651 and 1654, when these buildings were standing.

We have then a set of 8 plates of Seaports (B 23 to 30, described by Weigel, pp. 248 to 250) published at Amsterdam in 1656, to which the series in this collection, Nos. 5 to 12, are a second part; and to this year belongs the interesting drawing No. 115. Zeeman was then 44 years of age.

After this no date of publication occurs until 1675, but three

small plates are mentioned of three memorable engagements in 1673 between the Dutch and the combined fleets of England and France, which Weigel supposes to be in the nature of broadsheets issued on the occasion.

Finally, in 1675 the series of plates, Nos. 69 to 81, of "Men-of-War, Fly-boats, Ships Building, and Careening, &c.," were issued in London by Arthur Tooker of the Strand, who professed to have received them directly from the artist. He was then 63, and there is no record of him after that date.

Several important series of plates, including the Views in Paris and Amsterdam, and the set of Sea Fights, are without a date; and it must be left to experts to determine the probable times of their production.

It is the set of eight Views in Paris that are said to have inspired the great French etcher Méryon with the idea of his own series of prints of the old City, which he published with a dedication to Renier Zeeman, and a copy of verses in his praise.

Of KAREL DU JARDIN'S history there is also but little to relate. Although his etched work was nearly contemporaneous with that of Zeeman, he was by much the younger of the two. Various dates, ranging from 1625 to 1640 have been given of his birth. As,

however, the first would make him only one year younger than his master Berchem, and the last only 12 when he executed his first plate, the chances are in favour of an intermediate date. We may be content with 1635, and to wonder with Bartsch at the proficiency displayed by the artist in 1652, when at the age of 17 he etched the "Frontispiece" (Nos. 117, 118), the "Sleeping Pigs" (No. 141), and the "Field of Battle" (No. 136). A native of Amsterdam, and trained early in the school of Berchem, he travelled to Rome, and passed some years in Italy among a joyous band of young artists, his countrymen, who were associated under the name of the Bentivogel Society, by whom he was nicknamed "Buck's Beard" (Bokkbaart). Returning to Holland, he spent the next eight years in his native land; and then, yearning again for the south, left his home under a promise to escort a friend as far as Texel. Once at that port, he set sail with him for Leghorn, and rejoined his old associates at Rome. There is a gossiping tale, which Bartsch repeats, that he left Holland the second time to escape from the domestic trouble arising from a mercenary marriage, which he had made at Lyons on his way home before, to enable him to pay his debts. However that may be, he never again left Italy, but died at Venice on the 20th of November, 1678, in a fit of indigestion, after residing a year in that city. M. Dutuit discovered his signature in a church in Rome with the date 1676.

The latest date on Du Jardin's plates is 1660, being that of the "Boy and Two Donkeys" (No. 156), and the "Herdsman and Three Oxen" (No. 126). If the year assigned to his birth be correct, he was then but 25 years old; and he died at 43.

The etchings of Karel du Jardin, being published in a numbered set, are classified by Bartsch as existing in four States, the first only being that before the numbers. In this, their "proof" state, however, M. Dutuit has registered one or more slight variations in some of the plates, and his numbering of these is referred to in the following catalogue, although in such cases the composition remains unaffected.

To the collection of Etchings, a few Drawings, by the two Masters under review, have been added, in order to provide an opportunity of instructive comparison. As both Etchers, in accordance with the practice of their School, were in the habit of working, not directly from nature upon the copper, but from drawings previously made, an inspection of the kind of sketches which served as such memoranda may aid in the formation of a juster estimate of the intention of their engraved work than could be obtained from an exclusive study of the Etchings.

Two Indexes have been placed at the end of the catalogue, to enable those who are familiar with Bartsch's list to find any print therein specified which may be in this collection.

J. L. R.

May, 1883.





CATALOGUE.

Abbreviations :—

B.—Bartsch's "Le Peintre Graveur."

W.—Weigel's "Supplement" to ditto.

D.—Dutuit's "Manuel de l'Amateur d'Estampes."

I.—ETCHINGS BY RENIER ZEEMAN.

- 1 A SEA PIECE, WITH SHIPPING. *Marine.* B. 1. Described by Bartsch, V. 127.

First State. W.

No. 82 (W. 170) is a pendant to this Plate.

Lent by Mr. Haden.

- 2 THE MUTINY. *L'emeute des matelots.* B. 2. Described by Bartsch, V. 128.

Second State. W.—After removal of the words "Dancker Dankarts, Exc." Weigel considers this State as fine as the first.

The man's bust in an oval wreath of laurel at the top of the Print on the right is said to be a Portrait of Schipper Kees de Jonge, captain of one of the vessels.

Lent by Mr. Haden.

3 THE TWO BLOCK-HOUSES ON THE AMSTEL, AMSTERDAM. "*De twee Blockhuizen op den Amstel buiten Amsterdam.*"

Les deux maisons fortifiées sur l'Amstel. B. 3. Described by Bartsch, V. 128.

First State. W. Before the words "Gemaakt, Ano. 1651. Afgebrooken, Ano. 1654."

Lent by Mr. Haden.

4 THE PEST-HOUSE, AMSTERDAM. "*Het Pest-huis buiten Amsterdam.*"

Le Lazaret des pestiférés d'Amsterdam. B. 4. Described by Bartsch, V. 129.

Lent by Mr. Haden.

5 to 12 THE NAVIGATION OF VARIOUS CHANNELS. "*Het Nut en Vermakelik Gebruyk van Verscheyde Binne-waters.*" A set of 8 Plates.

Marines, en Deux Parties (Seconde Partie). B. 31—38.

The Title Plate described by Bartsch, V. 134; the remaining seven by Weigel, pages 250 to 252.

The State, which appears to be intermediate between the Second and Third, as described by Bartsch, is in reality the last State; the words, "W. de Broen Excudit" having been removed.

Lent by Mr. Haden.

13 to 20 VARIOUS VESSELS. "*Quelque navieres 1652.*" A set of 8 Plates.

Quelques Navires. B. 39—46. The Title Plate described by Bartsch, V. 135, the remaining seven by Weigel, pages 252—254.

Second State. W. With address of J. van Merlen.

Lent by Mr. Haden.

21 to 60 AMSTERDAM SHIPPING AND VIEWS. *Verscheyden Schepen. en Gesichten van Amstelredam.* A set of 36 Plates, in 3 Parts of 12 Plates each.

Différens Vaisseaux d'Amsterdam. B. 63-98. Described by Bartsch, V 137-140.

Lent by Mr. Haden.

PART I.—21 to 36. B. 63 to 72.

- (21) The Title-Plate (a 1). B. 63.
Second State. W. With the address "C. Danckerts, Exc."
- (22) The Title Plate (a 1). B. 63.
Third State. W. With the address "Amstelodami, apud Dancker Danckerts."
- (23) The Title Plate (a 1). B. 63.
Fourth State. W. With the address "Amstelodami, apud Clement de Jonghe."
Weigel suggests that Clement de Jonghe's known excellence as a printer may account for the impressions of the Fourth being better than those of the Third State.
- (24 to 34) Plates a2 to a12. B. 64—74.
- (35 to 36) Plates a6 to a10. B. 68—72. (See Nos. 28 and 32).
First State. W. Before the "a."

PART II.—37 to 48. B. 75 to 86.

State apparently intermediate between the second and third of Weigel having both the address of Clement De Jonghe, and the words "Tweede deel."

PART III.—49 to 60. B. 87 to 98.

First State. W. With "C. Danckerts Excudit."

61 to 68 VIEWS IN AMSTERDAM. "*Verscheide gesichten binnen Amsterdam.*" A set of 8 Plates.

Différentes vues de dedans de la ville d'Amsterdam. B. 47 to 54.
Described by Bartsch, V. 135, 136.

First State. W. Before the numbers, and before the publisher's address on the first Plate.

Lent by Mr. Haden.

(61) The Title Plate (1) "*S. Anthonis Marckt met de Waegh.*" B. 47.

(62) Plate 2. "*De Eenhornsluys.*" B. 48.

(63) Plate 3. "*De Noorder Marckt met de Kerck.*" B. 49.

(64) Plate 4. "*De Roowaensche Kaey.*" B. 50.

(65) Plate 5. "*Het veer van de Uytersche schietschuyten.*" B. 51.

(66) Plate 6. "*De Appelmarckt.*" B. 52.

(67) Plate 7. "*Het Leytsche veer.*" B. 53.

(68) Plate 8. "*Het Naerder veer.*" B. 54.

69 to 81 DOCKS AND SEA PIECES. A set of 13 Plates.

Différentes Marines, Ports, Rades, &c., W. 107 to 118 bis. Described by Weigel, pages 258 to 262.

First State. W. Before the numbers and the name of Zeeman, and before the inscription on the Title-plate.

In the Second, or earliest published, state the first Plate bears the address of Arthur Tooker, of London, and the date 1675.

Weigel points out that Bartsch has entered this series twice over in his list. Under the numbers 107 to 118, and the name "*Différentes Marines*," the latter mentions the above states, together with a third, but gives no specific description of the Plates. Subsequently, under the numbers 140 to 151, he takes note from a sale catalogue of a set of Plates, of which he has seen the title-plate only, and his description of this agrees with the title-plate of the present series. In both cases he reckons the number of Plates in the set as twelve. According to Weigel, it is only in the first, or proof, state that a thirteenth Plate is to be found. Both writers regard these as among the best of Zeeman's works.

(69) Title-plate B. 140. W. 107. Described by Bartsch, V. 144, and by Weigel, page 258.

Lent by Mr. Haden.

(70 to 81) W. 108 to 118 *bis*. Described by Weigel, pages 258 to 261.

Lent by Mr. Haden.

(72A) W. 110. Another proof impression (see No. 72.)

Lent by Mr. Brodhurst.

82 SEA PIECE.

Marine. W. 170. Described by Weigel, page 266.

No. 1 (B. 1) is a pendant to this Plate.

Lent by Mr. Haden.

83 to 89 GATES OF AMSTERDAM, "*Nieuwe en Eygentlycke, Afbeeldinghe der Stadts-Poorten van Amsterdam*." A Set of 8 Plates (one wanting).

Les Portes de Ville d'Amsterdam, B. 119 to 126 (122 wanting.)

First state. W.

Lent by Mr. Haden.

90 THE PAVILION OF MADemoISELLE, AND A PART OF THE LOUVRE AT PARIS. "*Het hof van Mademoiselle en een stuck van de Loener tot Parys.*"

The first of a Set of 8 Plates, "*Vues de Paris et de ses Environs.*" B. 55.
Described by Bartsch, V. 136.

First State. W. With address of "Clemendt de Jonghe."

This plate, which, with three others of the same series, was copied by Méryon, the French etcher, is said to have suggested to him the idea of his "Views of Old Paris."

Lent by Mr. Roget.

91 to 98 SEA FIGHTS. "*Nieuwe Scheeps Batalien.*" A set of 8 Plates.

Diverses Batailles Navales. B. 99—106. The Title-Plate described by Bartsch, V. 140, 141; the remaining 7 Plates by Weigel, pages 256 to 258.

Second State. W. With the address of Clement de Jonghe; reckoned as the First State by Bartsch.

Lent by Mr. Haden.

99 to 110 EMBARCATIONS, &c. A set of 13 Plates (one wanting).

Divers Embarquements et Autre. B. 127 to 139 (wanting 139).

First State. W. With address of Dancker Danckerts.

Lent by Mr. Haden.

111 to 114 FOUR SMALL SUBJECTS (Nos. 3, 4, 9 and 12).

From a set published at Paris in 1650 with the title "*Receiil de plusieurs Nauires et Paisages faits apres le naturel par R. Zeeman.*" Described by Bartsch, V. 131.

These are the earliest Etchings by Zeeman which bear a date.

Lent by Mr. Roget.

II.—DRAWINGS BY RENIER ZEEMAN.

115 A LARGE SHIP ON THE STOCKS.

Upon the carved stern are the words, "*Quelque Nauieres designes par R. Zeeman, A^o 1565, No. 1.*" Beyond, on the right, in the middle distance, is a man-of-war with three masts, and five sails spread, and in the distance, a town. On the left, trees or houses are seen on the horizon, and, nearer, are several vessels. More than twenty men are variously engaged on the ship or on shore in the foreground. Three are round a fire on the right; one stands near the left corner, with a boathook on his shoulder, and to the left of the centre a man with his left hand on the shoulder of a gentleman in a cloak, points with his right towards the horizon. This is evidently intended for the title of a series of designs, but it does not correspond with any described Plate.

Indian ink.

11 in. wide by $6\frac{1}{4}$ in. high.

Lent by Mr. Haden.

116 SEA PIECE.

A calm, with a large ship at anchor, and other vessels. Described in the Catalogue of the Malcolm Collection, No. 890. Signed "R. Zeeman."

Indian ink.

$11\frac{3}{4}$ in. wide by $7\frac{1}{2}$ in. high.

Lent by Mr. Malcolm, of Poltalloch.



III.—ETCHINGS BY KAREL DU JARDIN.

A Complete Set ; Nos. 117 to 143 being Proof Impressions.

117 THE FRONTISPIECE. B. I.

Before number or inscription. First State. D.

Lent by Mr. Haden.

118 THE FRONTISPIECE. B. I.

With inscription, but before number. Third State. D.

Lent by Mr. Haden.

119 THE MULES. B. 2.

Before number. First State. D.

Lent by Mr. Haden.

120 THE COW AND CALF. B. 3.

Before number. First State. D.

Lent by Mr. Haden.

121 THE SLEEPING DOGS. B. 5.

Before number. First State. D.

From the Verstolk Collection.

Lent by Mr. Brodhurst.

122 THE TWO HOGS. B. 15.

Before number.

Lent by Mr. Haden.

123 THE THREE PIGS NEAR A HEDGE. B. 16.

Before number.

Lent by Mr. Haden.

124 THE TREES WITH EXPOSED ROOTS. B. 17.

Before number. With margin.

Lent by Mr. Brodhurst.

125 THE FOUR MOUNTAINS. B. 18.

Before number. Second State. D. With margin.

Lent by Mr. Brodhurst.

126 THE HERDSMAN AND THREE OXEN. B. 22.

Before number. With good margin.

Lent by Mr. Brodhurst.

127 THE SHEPHERD BEHIND THE TREE. B. 23.

Before number.

Lent by Mr. Brodhurst.

128 THE TWO OXEN. B. 24.

Before number.

Lent by Mr. Haden.

129 THE PEASANT WOMAN IN THE WATER. B. 27.

Before number.

Lent by Mr. Brodhurst.

130 THE TWO ASSES. B. 6.

Before number. First State. D.

Lent by Mr. Dent.

131 THE GOAT AND THE TWO SHEEP. B. 7.

Before number. Second State. D.

Lent by Mr. Dent.

131A THE SHEEP LYING DOWN BY THE PALINGS. B. 35.

Before number.

*Lent by Mr. Dent.***132** THE SHEEP LYING DOWN BY THE TRUNK OF A TREE B. 36.

Before number.

*Lent by Mr. Dent.***132A** THE SHEEP LYING DOWN. B. 37.

Before number.

*Lent by Mr. Dent.***133** THE SHEEP AND THE FLIES. B. 38.

Before number.

*Lent by Mr. Dent.***134** THE MULETEERS. B. 20.

Before number.

*Lent by Mr. Haden.***135** THE SHEPHERDESS TALKING TO HER DOG. B. 31.

Before number.

*Lent by Mr. Brodhurst.***136** THE FIELD OF BATTLE. B. 28.

Before number.

*Lent by Mr. Haden.***137** THE LARGE LANDSCAPE. B. 32.

Before number With large margin.

Lent by Mr. Brodhurst.

138 THE FLOCK OF SHEEP AND GOATS. B. 33.

Before number.

Lent by Mr. Dent.

139 THE COWS, THE BULL, AND THE CALF. B. 34.

Before number.

Lent by Mr. Haden.

140 THE TWO HORSES. B. 4.

Before number.

Lent by Mr. Haden.

141 THE THREE PIGS SLEEPING BEFORE A STABLE. B. 8.

Before number. First state. D.

Lent by Mr. Haden.

142 THE MAN TYING HIS SHOE. B. 11.

Before number.

Lent by Mr. Haden.

143 THE MULE WITH BELLS. B. 29.

Before number.

Lent by Mr. Haden.

144 The following eight Plates ; with the numbers :—

THE TWO SHEEP. B. 40.

THE EWE AND ITS LAMB. B. 42.

THE STUDY OF HEADS. B. 44.

THE SHEPHERD AND HIS DOG. B. 45.

THE LITTLE LANDSCAPE WITH THE GOATS. B. 47.

THE GOATS BY THE WATERSIDE. B. 48.

THE PACK HORSE, B. 49.

THE CARRIAGE AT THE INN DOOR. B. 50.

Lent by Mr. Haden.

145 The following eight Plates ; with the numbers :—

- THE FAMILY. B. 43.
 THE STUDY OF HEADS. B. 44
 THE SHEPHERD AND HIS DOG. B. 45
 THE BUILDINGS WITH THE SQUARE TOWER. B. 46.
 THE LITTLE LANDSCAPE WITH THE GOATS. B. 47.
 THE GOATS BY THE WATERSIDE. B. 48,
 THE PACK HORSE. B. 49.
 THE CARRIAGE AT THE INN DOOR. B. 50.

Lent by Mr. Fisher.

146 THE SAVOYARD, OR VIOLIN-PLAYER. B. 51. D. 52.

With the number (52).

Lent by Mr. Fisher.

147 THE HERDSMEN PLAYING ON THE FLAGEOLET. D. 51.

With the number (51).

This plate is by Berchem. Bartsch, who describes it as No. 6 among the works of that master (V. 258), supposes that some print-seller, into whose hands it had come, placed the number upon it, and added it to the set of etchings by K. du Jardin.

Lent by Mr. Fisher.

148 THE THREE PIGS NEAR A HEDGE. B. 16.

With the number.

Lent by Mr. Haden.

149 THE VILLAGE ON A HILL. B. 9.

With the number.

Lent by Mr. Haden.

- 150 THE TWO MEN AND THE STONE IN THE WATER B. 10.

With the number.

Lent by Mr. Haden.

- 151 VIEW OF THE RUINS OF A TEMPLE. B. 12.

With the number.

Lent by Mr. Haden.

- 152 THE TREES WITH EXPOSED ROOTS. B. 17.

With the number.

Lent by Mr. Haden.

- 153 THE MAN WITH HIS DOG. B. 21.

With the number.

Lent by Mr. Haden.

- 154 THE TWO HORSES BY THE PLOUGH. B. 25.

With the number.

Lent by Mr. Haden.

- 155 THE OX AND THE ASS. B. 26.

With the number.

Lent by Mr. Haden.

- 156 THE BOY AND TWO DONKEYS. B. 19.

With the number.

Lent by Mr. Fisher.

- 157 THE MULETEERS. B. 20.

With the number.

Lent by Mr. Fisher.

- 158 THE MAN WITH HIS DOG. B. 21.

With the number.

Lent by Mr. Fisher.

- 159 THE HERDSMAN AND THREE OXEN. B. 22.

With the number.

Lent by Mr. Fisher.

- 160 THE FOUR GOATS. B. 13.

With the number.

Lent by Mr. Fisher.

- 161 THE THREE SHEEP AND A GOAT. B. 14.

With the number.

Lent by Mr. Fisher.

- 162 THE TWO HOGS. B. 15.

With the number.

Lent by Mr. Fisher.

- 163 THE THREE PIGS NEAR A HEDGE. B. 16.

With the number.

Lent by Mr. Fisher.

- 164 THE SHEEP LYING DOWN BY THE PALINGS. B. 35.

With the number.

Lent by Mr. Fisher.

- 165 THE SHEEP LYING DOWN BY THE TRUNK OF A TREE. B. 36.

With the number.

Lent by Mr. Fisher.

166 THE SHEEP LYING DOWN. B. 37.

With the number.

Lent by Mr. Fisher.

167 THE SHEEP AND THE FLIES. B. 38.

With the number.

Lent by Mr. Fisher.

168 THE SHEEP BY THE STRAW HEDGE. B. 39.

With the number.

Lent by Mr. Fisher.

169 THE TWO SHEEP. B. 40.

With the number.

Lent by Mr. Fisher.

170 THE DOG AND THE CAT. B. 41.

With the number.

Lent by Mr. Fisher.

171 THE EWE AND ITS LAMB. B. 42.

With the number.

Lent by Mr. Fisher.

172 THE OX STANDING AND THE CALF LYING DOWN. B. 30.

With the number.

Lent by Mr. Haden.

173 PORTRAIT OF VOS, DUTCH POET. B. 52.

With the inscription.

Lent by Mr. Haden.

IV.—DRAWINGS BY KAREL DU JARDIN.

174 FOUR COWS AND A CALF IN A MEADOW.

Black chalk, touched with Indian ink. Described in the catalogue of the Malcolm Collection, No. 717.

This composition, reversed in the print, is that of the etching B. 34. (See No. 139 in the present collection.)

Lent by Mr. Malcolm, of Poltalloch.

175 AN ITALIAN LANDSCAPE.

Indian ink. Described in the catalogue of the Malcolm Collection, No. 723.

Lent by Mr. Malcolm, of Poltalloch.

176 LANDSCAPE WITH A FLOCK OF SHEEP AND A GOAT.

Black chalk. Described in the catalogue of the Malcolm Collection, No. 720.

Lent by Mr. Malcolm, of Poltalloch.

177 A ROMAN RUIN, WITH A FORD, FIGURES AND ANIMALS.

In the left of the foreground, a man, mostly in shadow, while preparing with a long stick to urge an ass with sacks across a stream, turns to a woman seen *en face* in sunshine beyond the bank on which he stands. In the stream stand a laden mule, a cow, and two goats; and a dog is partly seen. The ruin occupies the centre and main part of the composition. Beyond it is a house among trees and small hills. Signed "K. du Jardin."

Indian Ink.

$7\frac{3}{4}$ inches wide, by $5\frac{1}{2}$ inches high.

Lent by Mr. Roupell.

178 ITALIAN FIGURES AND ANIMALS CROSSING A FORD.

In the centre a horse, with a man sitting sideways on his back, stops to drink. A woman follows with a basket of fruit on her head. A cow, four sheep, and a goat are also in the water. In the background a ruin and hills slightly sketched. Signed and dated "1676, K. du Jardin f. Romæ."

• Red chalk.

Formerly in the collection of Sir Anthony Westcomb.

10¼ inches wide, by 7½ inches high.

Lent by Mr. Roupell.

179 THREE SMALL STUDIES OF ANIMALS.

Italian chalk. Described in the Catalogue of the Malcolm Collection.

No. 719.

Lent by Mr. Malcolm, of Poltalloch.

180 STUDIES FROM NATURE.

A Woman Milking a Goat ; A Calf Sucking ; and Sketches of Goats.

Italian chalk. Described in the catalogue of the Malcolm Collection

No. 718.

Lent by Mr. Malcolm of Poltalloch.

181 SHEEP LYING DOWN.

Slight Study from Nature; in black chalk. Described in the catalogue of the Malcolm Collection, No. 721.

Lent by Mr. Malcolm of Poltalloch.

182 A DOG LYING DOWN.

Highly finished study in red chalk. Described in the catalogue of the Malcolm Collection, No. 722.

Lent by Mr. Malcolm of Poltalloch.



INDEX A.

THE ETCHINGS OF RENIER ZEEMAN; as enumerated by Bartsch and Weigel; with references to the Numbers under which they are placed in this Collection.

<i>For</i> B. 1	<i>See</i> No. 1	Marine.
B. 2	...	2 Emeute des Matelots.
B. 3	...	3 Les Blockhuisen.
B. 4	...	4 Le Lazaret.
B. 5	...	—
B. 6, 7	...	—
B. 8	...	111
B. 9	...	112
B. 10 to 13	...	—
B. 14	...	113
B. 15, 16	...	—
B. 17	...	114
B. 18	...	—
B. 19 to 22	...	— Les Elements.
B. 23 to 30	...	— Marines, 1 ^{re} Partie.
B. 31 to 38	...	5 to 12 Marines, 2 ^{de} Partie.
B. 39 to 46	...	13 to 20 Quelque Navires.
B. 47 to 54	...	61 to 68 Vues d'Amsterdam.
B. 55	...	90
B. 56 to 62	...	— } Vues de Paris.
B. 63 to 74	...	21 to 34 Vaisseaux d'Amsterdam, 1 ^{re} Partie.
B. 75 to 86	...	37 to 48 " " 2 ^{de} "
B. 87 to 98	...	49 to 60 " " 3 ^{me} "
B. 99 to 106	...	91 to 98 Batailles Navales.
W. 107 to 118 <i>bis</i>	...	69 to 81 Marines, Ports, &c.
B. 119 to 121	...	83 to 85
B. 122	...	—
B. 123 to 126	...	87 to 89
B. 127 to 138	...	99 to 110
B. 139	...	—
		} Portes d'Amsterdam.
		} Embarquements, &c.

<i>For</i> B. 140 to 151	<i>See</i> No. 69 to 81	Marines.
B. 152 to 154	...	— Batailles Navales.
W. 155 to 166	...	— Marines, Vues, &c.
W. 167	...	— Bataille Navale.
W. 168	...	— Arrivée d'un Vaisseau.
W. 169	...	— Une Rivière de France.
W. 170	...	82 Marine.
W. 171	...	— La Mascarade.
W. 172 to 174	...	— Petites Marines.
W. 175	...	— Apothéose d'amiral Tromp.
W. 176	...	— Marine.
W. 177	...	— (Un Débarcadère.)

INDEX B.

THE ETCHINGS OF KAREL DU JARDIN; as enumerated by Bartsch;
with references to the Numbers under which they are placed in this Collection.

This mark * indicates a Proof impression.

N.B.—The admission of Duplicates from different Collections has been rendered
unavoidable by two or more Prints being mounted on the same sheet.

For B 1 *See* Nos. 117*, 118*

B 2	...	119*
B 3	...	120*
B 4	...	140*
B 5	..	121*
B 6	...	130*
B 7	...	131*
B 8	...	141*
B 9	...	149
B 10	...	150
B 11	...	142*
B 12	...	151
B 13	...	160
B 14	...	161
B 15	...	122*, 162
B 16	...	123*, 148, 163
B 17	...	124*, 152
B 18	...	125*
B 19	...	156
B 20	...	134*, 157
B 21	...	153, 158
B 22	...	126*, 159
B 23	...	127*
B 24	...	128*
B 25	...	154
B 26	...	155
B 27	...	129*

For B 28 *See* Nos. 136*

B 29	...	143*
B 30	...	172
B 31	...	135*
B 32	...	137*
B 33	...	138*
B 34	...	139*
B 35	...	131A*, 164
B 36	...	132*, 165
B 37	...	132A*, 166
B 38	...	133*, 167
B 39	...	168
B 40	...	144, 169
B 41	...	170
B 42	...	144, 171
B 43	...	145
B 44	...	144, 145
B 45	...	144, 145
B 46	...	145
B 47	...	144, 145
B 48	...	144, 145
B 49	...	144, 145
B 50	...	144, 145
B 51	...	146
(51†)	...	147
B 52	...	173

† Berchem's Plate.



Burlington Fine Arts Club.

1883.

PICTURES, DRAWINGS,
DESIGNS AND STUDIES

BY THE LATE

DANTE GABRIEL ROSSETTI.

BORN 1828; DIED 1882.



LONDON:

PRINTED FOR THE BURLINGTON FINE ARTS CLUB.

1883.

Burlington Fine Arts Club.

1883.

PICTURES, DRAWINGS,
DESIGNS AND STUDIES
BY THE LATE
DANTE GABRIEL ROSSETTI.

BORN 1828; DIED 1882.



LONDON:
PRINTED FOR THE BURLINGTON FINE ARTS CLUB.
1883.

LONDON:
METCHIM & SON, 20, PARLIAMENT STREET, S.W.,
AND 32, CLEMENT'S LANE, E.C.

LIST OF CONTRIBUTORS TO THE EXHIBITION.

*J. DEARMAN BIRCHALL
*W. BOWMAN
*GEORGE P. BOYCE
FORD MADDOX BROWN
ROBERT BROWNING
MRS. W. H. CHURCHILL
MONCURE D. CONWAY
MRS. AGLAIA CORONIO
FREDERICK CRAVEN
MRS. DALRYMPLE
F. S. ELLIS
HENRY ELLIS
CLARENCE E. FRY
H. H. GILCHRIST
COLONEL W. GILLUM
WM. GRAHAM
DR. GORDON HAKE
REV. E. HALE
J. A. HEATON
MISS HEATON
F. HUEFFER
JAS. F. HUTTON
A. A. IONIDES
CONSTANTINE A. IONIDES
LEWIS JARVIS
J. KEIR
J. GOODWIN KERSHAW
JAS. LEATHART
FREDERICK R. LEYLAND
EDWARD LLOYD
VERNON LUSHINGTON

J. E. MILLAIS, R.A.
CHAS. W. MILLS
COSMO MONKHOUSE
WILLIAM MORRIS
MRS. WM. MORRIS
LORD MOUNT-TEMPLE
MISS MUNRO
J. A. R. MUNRO
COVENTRY PATMORE
CRAWFORD J. POCKOCK
MISS POLIDORI
MRS. POPPLEWELL PULLEN
GEORGE RAE
HON. MRS. SPRING RICE
MISS CHRISTINA G. ROSSETTI
J. ANDERSON ROSE
MRS. GABRIELE ROSSETTI
WILLIAM ROSSETTI
WM. BELL SCOTT
WILLIAM SHARP
T. EUSTACE SMITH, M.P.
F. G. STEPHENS
*A. S. STEVENSON
*H. VIRTUE TEBBS
MRS. TOYNBEE
WM. A. TURNER
LEONARD R. VALPY
MRS. RICHARD VALPY
W. THEODORE WATTS
H. T. WELLS, R.A.

* Those who have an asterisk before their names are Members of the Club.





DANTE GABRIEL ROSSETTI.

DANTE GABRIEL ROSSETTI, whose Paintings and Drawings are here for the first time collected together, concurrently with the selection shown at the Royal Academy, was born in London on the 12th May, 1828. He was the eldest son of the Italian Patriot, Gabriele Rossetti, who found refuge in England in the dark time of his country's oppression under Ferdinand of Naples, and of his wife, Frances Polidori, a daughter of Signor Polidori, Secretary to Alfieri, and sister to the Dr. Polidori who travelled with Lord Byron.

Rossetti was never himself in Italy, but, whilst always claiming his birthright as an Englishman, he inherited to the full the passionate fervour and ardent temperament of the South, combined with a mystic imagination, the conjoint influences of which resulted in Poems and Pictures which mark a new departure in Art.

As the intellectual energy of England at the period of Chaucer, and again at that magnificent era of genius, the time of Shakespeare,

Spenser and Bacon, has been shown to have been largely influenced by Italian feeling and literature, so again the renewed interest in Art which marks the latter half of the present century may be due in more ways than are at present recognised to the influence of Rossetti.

From the age of eighteen Rossetti attended for some time the school at the Royal Academy. He painted at this time, 1847, the interesting portrait of his father here exhibited (No. 11,) his first Oil Picture.

He did not, however, find congenial the teaching then given in the schools, and abandoned them for the studio of Ford Madox Brown, his senior by some seven years, who had received his artistic training abroad. Towards this artist the young Rossetti was especially attracted by the fine dramatic qualities shown in the Cartoons which the former had recently exhibited for the proposed decorations of the Houses of Parliament at Westminster.

But Rossetti's mind and temperament were too original to admit of his following in the footsteps of any master, and he soon attracted round himself a band of young and ardent comrades, with whom he formed, partly in earnest protest against the conventions and commonplace of the art then prevalent, but partly also in the spirit of humorous defiance characteristic of youth, the celebrated pre-Raphaelite Brotherhood.

This fraternity consisted of Dante Gabriel Rossetti, his brother

William M. Rossetti, J. E. Millais, W. Holman Hunt, T. Woolner, F. G. Stephens, and James Collinson.

In 1850 their views were brought before the world in "The Germ," a Monthly Magazine, of which the existence was only prolonged through four numbers. It contained, though with some crudity, much that was of sterling value, and is now eagerly sought for by collectors.

The same movement found further expression in the "Oxford and Cambridge Magazine," which lasted through 1856, and had the valuable help of Edward Burne Jones, William Morris, and others.

Besides many Poems, Rossetti wrote for "The Germ" (under the title of "Hand and Soul") his story of Chiaro dell' Erma, a supposed Painter of Arezzo, in the 13th century, to whom the Vision, that was his Soul, thus speaks :—

"Chiaro, Servant of God, take now thine Art unto thee, and
 "paint me thus, as I am, to know me, weak as I am, and in the
 "weeds of this time; only with eyes which seek out labour, and
 "with a faith, not learned, yet jealous of prayer. Do this; so shall
 "thy soul stand before thee always, and perplex thee no
 "more."

This is the spirit in which were produced the earlier works now shown.

Somewhat later the influence of northern chivalry became strong upon Rossetti; and the *Morte d'Arthur* and other romances gave him subjects for several powerful drawings, technically incomplete in some respects, but full of imaginative power, and glowing with glorious colour. Several of these were painted for his friend William Morris, who wrote to them the poems afterwards collected in the volume "*The Defence of Guinevere*," dedicated to Rossetti in 1858.

See Nos. 14, 18, 26, and 39.

But Dante and his circle held still the chief place in Rossetti's thoughts. In 1849-50 he designed the triptych of "*Dante and Beatrice*," of which the original sketch is here shown, (No. 33,) with studies and replicas of other parts, (Nos. 60 and 66, and 144, 146, 147,) and again in 1855 the noticeable water-colour drawing, "*Dante's Vision of the Death of Beatrice*," which attracted so much admiration when shown at a small Exhibition held in 1857, at Russell Place, Fitzroy Square, and which was the subject of an enthusiastic article by Mr. Vernon Lushington in the "*Oxford and Cambridge Magazine*," p. 479. See No. 32.

Rossetti afterwards, in 1870, repeated this subject, with variations in his grander and later manner. This was his largest oil picture, and now belongs to the Walker Art Gallery in Liverpool; it is exhibited at present at the Royal Academy.

He painted another version of this his favorite subject, in 1878, for Mr. W. Graham, to which he added a predella. This is now here exhibited (No. 85),* and should be compared with No. 32.

The subject is taken from the *Vita Nuova* of Dante (translated in Rossetti's "Early Italian Poems," 1861, pp. 261-272) :—

"Then Love spoke thus : ' Now all shall be made clear ;

Come and behold our Lady where she lies.'

These idle fantasies

Then carried me to see my Lady dead,

And when I entered,

Ladies I saw with a veil covering her ;

And with her was such very humbleness,

That she appeared to say, I am at peace."

As characteristic work of this time, attention may also be directed to No. 36, "St. George and the Princess Sabra," and to No. 38, *Hesterna Rosa*.

* This picture may not be obtainable at the date of opening the Exhibition, but is expected to be shown on and after the 20th January.

Rossetti was now living at Blackfriars, in chambers overlooking the Thames, in a house since pulled down during the construction of the Embankment.

Here, in 1860, he married; but in little more than a year he had, in February, 1862, the sorrow to lose his wife; and he shortly afterwards removed to Cheyne Walk, Chelsea, where he chiefly resided for the rest of his life.

The next ten years mark a great change and advance in his art. The early influences, with their enthusiasms, and also the early shortcomings, had largely passed away. The other members of the pre-Raphaelite brotherhood were also of too individual genius to remain long in a common band, and had gone their several ways, with what result the world has seen. Rossetti himself now began to paint pictures on a somewhat larger scale than heretofore, and to make for them those fine preparatory drawings in crayon, so many of which are collected in the present exhibition.

The early asceticism and the later efforts to represent violent action and emotion had gone by, and in their place the pomp of life and a large and luxurious type of female beauty were rendered again and again. The mystic and spiritual elements are, however, never lacking.

"Lilith" is shown in her seductive beauty but the accompanying sonnet closes with her "strangling golden hair."

The "Arch of Life" encompasses Sibylla Palmifera—but as well as Love—Death, Terror and Mystery are her immediate surroundings; and in the "Venus Verticordia" the Dart is given as well as the Apple.

But most often his choice of a type of beauty is one of mystic intensity, sorrowful, and as if filled with thoughts of a far-away land.

This found its appropriate expression in Pictures of "Proserpine" and "Pandora." The former, and Studies for both these Pictures are now here, in Nos. 86, 81, 92, and 78.

In 1870, Rossetti was prevailed upon to collect and publish the Poems, which had long been the delight of his friends, and this was followed by another volume in 1881, when he also re-cast the contents of the earlier volume, and made several additions.

It is unnecessary here to refer further to the facts of Rossetti's life, which of late years became very secluded. He possessed the faculty of calling forth in a most unusual degree the admiration and personal affection of his friends, and found in their congenial companionship all the relaxation he cared for from the pursuit of his Art. He declined on principle to exhibit his pictures, and they

found ready purchasers in his own circle, of which his rich and full nature and dominating energy necessarily made him the centre.

He died at Birchington-on-Sea, whilst staying at a house of his life-long friend John Seddon, on Easter Day last, 9th April, 1882, and the sorrow of his loss is too recent and severe, for one who felt honoured by his friendship, to attempt now any estimate of his art and career, for which, indeed, this is not a fitting opportunity.

For this, the admirers of Rossetti await the work on which his faithful friend, Mr. Theodore Watts, is known to be engaged, but which will not probably appear for some time to come. In the meanwhile, those interested in the poet-painter may find some account of his last years, when he was sadly broken in health, in the "Recollections" of Mr. T. H. Caine, besides a much fuller account by Mr. William Sharp, in a volume entitled, "Dante Gabriel Rossetti: a Record and a Study," which contains appreciative notices of his chief pictures, and an interesting and nearly complete list of his works, with their dates and the names of the present possessors. This list has been of great service in the formation of the collection here exhibited. Mr. F. G. Stephens, the companion of Rossetti's early days, and his friend to the last, also promises a biography, from which much interesting detail and criticism may be anticipated.

Rossetti's art-work is now for the first time before the world in its completeness, for judgment and appreciation. Many of the Pictures and Drawings in the present Collection were considered by the Artist himself to be among his best works.

It may be permitted in conclusion to remark, in gratitude to his memory, that, so far as such things can be said to be due to the influence of individual minds when necessarily concurrent influences are at work, the revival of poetic art which we now see around is mainly due to the work of two men—John Ruskin and Dante Gabriel Rossetti.

H. VIRTUE TEBBS.

BURLINGTON FINE ARTS CLUB,
January, 1883.





CATALOGUE.

* * * The measurements throughout are given in inches.

In the Notes, "r." and "l." refer to the right and left of the Pictures as seen by the spectator, save as regards direction of faces or figures, which are given in their natural relation.

In the references appended to each entry, "S." succeeded by a number relates to the picture's corresponding number in the Catalogue of the Artist's works supplementary to Mr. William Sharp's "Dante Gabriel Rossetti: a Record and a Study."

No. 1 "FOUND."

Early study for the oil picture now at the Academy, and still unfinished, the latter in the Royal Academy Catalogue being wrongly dated as 1882.

The picture was begun as early as 1853.

Monogram and date in lower l.c.

Inscribed in gold letters on the base of the frame, "I remember thee—the kindness of thy youth, and the love of thy betrothal."—JEREM. ii., 2. (marg.) and lower, in black, "Found."

The following sonnet was written for the subject, and will be found amongst the *Ballads and Sonnets* :—

FOUND.

"There is a budding morrow in midnight ;"
So sang our Keats, our English nightingale ;
And here, as lamps across the bridge turn pale
In London's smokeless resurrection-light,
Dark breaks to dawn. But o'er the deadly blight
Of love deflowered and sorrow of none avail
Which makes this man gasp and this woman quail,
Can day from darkness ever again take flight ?
Ah ! gave not these two hearts their mutual pledge
Under one mantle, sheltered 'neath the hedge
In gloaming courtship ? And, O God ! to-day
He only knows he holds her ;—but what part
Can life now take ? She cries in her locked heart,
"Leave me—I do not know you—go away !"

Pen and Ink.

1853.

(S. 393.) Size, 8 by 7½.

Lent by Col. W. Gillum.

No. 2 THE LABORATORY.

(Ancien Régime.)

"In this devil's smithy,

Which is the poison to poison her, prithee?"—*Robert Browning.*

The point chosen for illustration is that when the heroine of the poem gives up her jewels in payment to the alchemist for poison for her rival.

This is the artist's first water colour drawing.

Water Colour.

1849.

(S. 6.) Size, $7\frac{3}{8}$ by $9\frac{1}{2}$.*Lent by Wm. Bell Scott, Esq.*

No. 3 THE ANNUNCIATION.

The Virgin, stooping, with half-upraised head, is bathing her feet in a rivulet. The Dove is hovering over her head. The Angel, with arms outspread and wings crossed, has descended towards her amidst the trees. Inscribed on frame by the Artist, "My beloved is mine, and I am his: he feedeth among the lilies"; "Hail, thou that art highly favoured: blessed art thou among women."

Water Colour (unfinished).

1852.

(S. 17.) Size, $14\frac{1}{8}$ by $9\frac{3}{4}$.*Lent by George P. Boyce, Esq.*

No. 4 PORTRAIT OF MISS SIDDALL.

Afterwards the artist's wife.

Seated on the ground. Nearly full face. Grey dress and green background.
"July 18—55" in lower l.c.

Water Colour.

1855.

(S. 387.) Size, $6\frac{7}{8}$ by 6.*Lent by H. T. Wells, Esq., R.A.*

No. 5 PORTRAIT OF THE ARTIST'S WIFE.

Head turned to l., leaning on folded hands. Green background.

Water Colour.

1861.

(S. 385.) Size, $7\frac{1}{8}$ by $6\frac{3}{8}$.*Lent by H. T. Wells, Esq., R.A.*

No. 6 DANTE'S MEETING WITH BEATRICE.

Beatrice and her companions in blue dresses with green robes. Other processional figures. On the r., leaning against a porch, is Dante, clad in red, with a dark hood. Behind Dante and the friend who holds his arm, is a fresco, with white angels on a blue ground. In l. foreground, corner of a vineyard, with grape cutters.

Water Colour.

(S. 384.) Size, $13\frac{3}{4}$ by $16\frac{5}{8}$.

1849.

Lent by H. T. Wells, Esq., R.A.

No. 7 THE TWO MOTHERS.

A Mother holding her child before a Madonna and Child. See No. 12.

Oil.

(S. 18.) Size, $12\frac{1}{8}$ by $10\frac{1}{8}$.

1852.

Lent by Jas. F. Hutton, Esq.

No. 8 ST. CATHERINE.

A Mediæval Artist painting from a Lady a full length picture of St. Catherine with accessories; other figures in background.

The only oil picture painted between 1853 and 1858.

Oil.

(S. 346.) Size, $13\frac{5}{8}$ by $9\frac{3}{8}$.

1857.

Lent by J. G. Kershaw, Esq.

No. 9 SMALL UPRIGHT FEMALE FIGURE IN RED.

(Venetian Costume.)

Inscribed "Dante Rossetti, Fece in Londra, 1850."

Artist's second Water Colour.

Water Colour.

(S. 7.) Size, $9\frac{5}{8}$ by $7\frac{1}{4}$.

1850.

Lent by Ford Madox Brown, Esq.

No. 10 FEMALE FIGURE SINGING TO A LUTE.

Full length, with mediæval head dress. Study, in yellow.

Water Colour

Size, $8\frac{7}{8}$ by $4\frac{1}{8}$.

1853.

Lent by Mrs. Constance Churchill.

No. 11 PORTRAIT OF PROFESSOR GABRIELE ROSSETTI. (Ætat 64.)

The Father of the Artist.

This is the Painter's first Oil Picture.

Oil on Canvas.

1847.

(S. 1.) Size, $21\frac{1}{2}$ by $17\frac{1}{2}$.*Lent by W. M. Rossetti, Esq.*

No. 12 THE QUEEN'S PAGE.

"Hist!" said Kate, the Queen.

But, 'O,' said the maiden, binding her tresses,

'It's only a page that carols unseen;

Crumbling your hounds their messes,

Fitting your hawks their jesses."

Pippa Passes.—ROBERT BROWNING.

This drawing is not included in Mr. Sharp's list, but is the original in water colour from which afterwards Rossetti began a large painting in oil, subsequently destroyed; a portion, however, was preserved in Mr. Hutton's "Two Mothers" (No. 7). See Mr. Sharp's volume, p. 146, and his catalogue, Nos. 18 and 26.

Water Colour.

1851.

Size 12 by $22\frac{1}{2}$.*Lent by the Hon. Mrs. Spring Rice.*

No. 13 PAOLO AND FRANCESCA.

Finished study for the Triptych, belonging to Mr. J. Leathart; not a different design as mentioned in Mr. Sharp's list. (S. Cat. Nos. 102, 103).

On centre in gold ground figures of Dante and Virgil; to l., Paolo and Francesca embracing; to r., figures of Paolo and Francesca floating in Inferno, background of flames. Compare with No. 17.

Inscribed above, "O Lasso," and below—

"Quanti dolci pensier, quanto disio

Menò costoro al doloroso passo!"

Il Purgatorio, C. V.

Water Colour.

Ante 1862.(S. 102.) Size, $9\frac{3}{4}$ by $17\frac{1}{2}$.*Lent by Geo. Rae, Esq.*

No. 14 MORTE D'ARTHUR. CHAP. CXLIV.

Inscribed on base of frame :—"How Sir Launcelot was espied in the Queen's chamber, and how Sir Agravaire and Sir Mordred came with twelve knights to slay him." "D.G.R. (in monogram) Oxford 1857" in lower l.c.

Pen and Ink.

Size, $13\frac{3}{4}$ by $10\frac{1}{4}$.

1857.

Lent by J. Anderson Rose, Esq.

No. 15 RUTH AND BOAZ.

Boaz is kissing the forehead of Ruth, and clasping her hands amidst the standing corn.

Water Colour.

(S. 353.) Size, $12\frac{3}{8}$ by 7.

1858.

Lent by Mrs. Popplewell Pullen.

No. 16 "LA BELLE DAME SANS MERCY."

Inscribed in the lower r.c. (in monogram) "D.G.R. 1855." The musical notes G.D. in upper r.c.

The original of this subject in sepia (1848), belongs to Mr. J. A. R. Munro, and bears the following two verses by Keats inscribed upon it, a text differing from the published copy :—

"I met a lady in the wood,
Most beautiful, a fairy's child;
Her hair was long, her step was light,
And her eyes were wild.

I walked with her in the green shade,
And nothing else saw all day long,
For sideways would she lean and sing
A fairy's song."

Water Colour.

(S. 36.) Size, $14\frac{1}{8}$ by $6\frac{1}{8}$.

1855.

Lent by Geo. P. Boyce, Esq.

No. 17 PAOLO AND FRANCESCA.

Study for the compartment of the Triptych No. 13.

Inscribed below design, on mount, "Dante G. Rossetti to his friend Alex : Munro."

Pencil.

1854.

Size, $8\frac{1}{8}$ by $6\frac{5}{8}$.

Lent by J. A. R. Munro, Esq.

No. 18 THE TUNE OF SEVEN TOWERS.

See *Defence of Guenevere, &c.* W. Morris, p. 199.

Exhibited at Russell Place Gallery, 1857.

I am unhappy now,

I cannot tell you why ;

If you go, the priests and I in a row

Will pray that you may not die.

"Listen!" said fair Yoland of the flowers,

"This is the the tune of Seven Towers."

Water Colour.

1857.

(S. 50.) Size, $12\frac{3}{8}$ by $14\frac{3}{8}$.

Lent by Geo. Rae, Esq.

No. 19 LEAH AND RACHEL.

Rachel seated on the side of a well, against which Leah leans—Jacob walking in landscape background.

Water Colour.

1861.

(S. 92.) Size, $13\frac{7}{8}$ by $12\frac{3}{8}$.

Lent by Miss Heaton (Leeds).

No. 20 THE MEETING OF DANTE AND BEATRICE IN THE *PURGATORIO*.

Inscribed on face of Drawing in l.c. "D. G. R." ; and on frame "Dante, Div. Com. Purg. xxx."

"Guardami ben, ben son, ben son, Beatrice."

The first Water Colour Drawing of which S. 68, in Oil, and 124, in Water Colour, are replicas. For the latter, see No. 150.

Dante, with hands upraised, stands weeping before Beatrice, who, accompanied by two Angels playing on musical instruments, unveils her face to him. Green landscape behind.

Water Colour.

1852.

(S. 16.) Size, $11\frac{1}{2}$ by $9\frac{7}{8}$.

Lent by Geo. P. Boyce, Esq.

No. 21 TAURELLO'S FIRST SIGHT OF FORTUNE.

This Drawing, believed to be the sole illustration of Mr. Browning's Poem "Sordello," refers to a soliloquy of Taurello Salinguerra :—

" That aloe, an he durst,
Would climb! Just such a bloated sprawler first
I noted in Messina's castle court
The day I came, and Heinrich asked in sport
If I would pledge my faith to win him back
His right in Lombardy; for, "once bid pack
Marauders," he continued, "in my stead
You rule, Taurello!" and upon this head
Laid the silk glove of Constance—I see her
Too, mantled head to foot in miniver,
Retrude following."

The scene is on the ramparts of the castle, at Messina, the city appears in the distance. Taurello, as a young man, holds a bow and receives from his dog an arrow, which, in playing with that animal, he has discharged. Henry, the King of the Romans (afterwards the Emperor Henry II.), is in the act of pinching the cheek of his guest with one hand, while he is about to receive with the other "the silk glove of Constance," which the Queen, herself, is drawing off in order that it may, according to the ancient mode of investiture, be laid upon the head of Taurello. Ecclin is in front of the group. Retrude, who became the first wife of Taurello, looks over the shoulder of Constance.

Inscribed on the mount in lower l.c. "Frederic G. Stephens, from his P. R. Brother—Dante G. Rossetti."

Pen and Ink.

Size, $9\frac{7}{8}$ by $10\frac{1}{8}$.

C. 1848.

Lent by F. G. Stephens, Esq.

No. 22 MY LADY GREENSLEEVES.

Single female figure kneeling and placing a green sleeve round her knight's helmet. Crest on helmet, a heart. General tone of drawing, golden. In background, four bars of the melody with the words—

"Greensleeves is my heart of gold,
And who but my Lady Greensleeves!"

Water Colour.

(S. 357.) Size, 12 by 7.

1859.

Lent by the Rev. Edward Hale.

No. 23 GOLDEN WATER.

Princess Parizade descending from the mountain, behind her the singing tree, the talking bird fluttering above her, and having in her arms the barrel containing the golden water. *Vide* "Arabian Nights," Story of the Two Sisters who were jealous of their younger sister. This was first purchased, with other works of Rossetti, by Mr. Ruskin, and given by him to the present possessor.

Water Colour.

1858.

(S. 63.) Size, $14\frac{1}{2}$ by $7\frac{1}{8}$.

Lent by Mrs. Constance Churchill.

No. 24 HEAD OF CHRIST.

Profile to r. Nimbus behind head. Replica of the head in the drawing, "Mary Magdalene at the door of Simon the Pharisee." See No. 33a.

Water Colour and Oil.

1859.

(S. 72.) Circle, $8\frac{7}{8}$ dia.

Lent by Moncure D. Conway, Esq.

No. 25 "BURD-ALANE."

$\frac{1}{4}$ length. $\frac{3}{4}$ face to r. Woman leaning against a parapet. White and yellow head-dress. Spray of honeysuckles in left hand. Honeysuckle background. D.G.R. in monogram in lower l.c.

Oil.

1861.

(S. 84.) Size, $11\frac{1}{4}$ by $12\frac{1}{4}$.

Lent by J. Leathart, Esq.

No. 26 CHAPEL BEFORE THE LISTS.

Morte D'Arthur.

The Lady (in the chapel) embracing the Knight whom she has helped to arm for the combat. The Lists in the background, with priests and heralds.

Water Colour.

1855.

(S. 38.) Size, $15\frac{1}{2}$ by $16\frac{1}{4}$.

Lent by Geo. Rae, Esq.

No. 27 "THE SUN MAY SHINE AND WE BE COLD."

Girl, with clasped hands, sitting in a window niche. Inscribed on mount below design, "May /48. Dante G. Rossetti to his friend Alex. Munro."

Pen and Ink.

Size, 8 by 6 $\frac{3}{8}$.

1848.

Lent by J. A. R. Munro, Esq.

No. 28 HOW THEY MET THEMSELVES.

Replica, enlarged, of the original in black and white belonging to Mr. G. P. Boyce (S. Cat. 75).

Water Colour.

Size, 13 $\frac{1}{2}$ by 10 $\frac{5}{8}$.

Circa 1864.

Lent by J. Anderson Rose, Esq.

No. 29 MARY, VIRGIN, IN THE HOUSE OF JOHN ON THE NIGHT OF
THE CRUCIFIXION.

Study for the picture. (S. Cat. 62.)

Inscribed "Dante Rössetti," in lower r.c.

Pencil.

Size, 9 $\frac{7}{8}$ by 8 $\frac{3}{4}$.

1857.

Lent by L. Jarvis, Esq.

No. 30 "THE MERCILESS LADY."

A youth is seated between his sweetheart and a fair interloper. He gazes, fascinated, at the face of the latter, who is accompanying her singing on a musical instrument, he, meanwhile, keeping hold of the hands of his true love. An outlook upon a green landscape behind.

Inscribed in lower r.c. in monogram, "D.G.R. 1865."

Water Colour.

(S. 145.) Size, 12 $\frac{3}{4}$ by 12.

1865.

Lent by Geo. P. Boyce, Esq.

No. 31 HAMLET AND OPHELIA.

Inscribed on frame:—

HAMLET. I did love you once.

OPHELIA. Indeed, my lord, you made me believe so.

HAMLET. You should not have believed me; for virtue cannot so inoculate our old stock, but we shall relish of it: I loved you not.

OPHELIA. I was the more deceived.

HAMLET. Get thee to a nunnery; why would'st thou be a breeder of sinners? I am myself indifferent honest, but yet I could accuse me of such things that it were better my mother had not borne me. What should such fellows as I do crawling between earth and heaven?—*Act III., Sc. 1.*

In gold:—"Extol not thyself in the counsel of thine own heart, that thy soul be not torn in pieces; Thou shalt eat up thy leaves, and lose thy fruit, and leave thyself as a dry tree."—*ECCLESIASTICUS*, chap. vi.

On back of seat is sculptured the Tree of Knowledge, with crowned serpent between two angels; with inscription, *Eritis sicut deos scientes bonum et malum*. On *miserere* seat below, the figure of Uzzah fallen dead after touching the ark, inscribed *Uzzaus*.

Pen and Ink.

Circa 1855.

(S. 35.) Size, 12½ by 10½.

Lent by Colonel W. Gillum.

No. 32 DANTE'S DREAM AT THE TIME OF THE DEATH OF BEATRICE.

The subject is taken from the *Vita Nuova* of Dante.

"I seemed to look towards Heaven, and to behold a multitude of angels who were returning upwards, having before them an exceedingly white cloud.

* * * * Then my heart, that was so full of love, said unto me, 'It is true that our lady lieth dead.' And it seemed to me that I went to look upon the body wherein that blessed and most noble spirit had had its abiding place. And so strong was this idle imagining that it made me to behold my lady in death; whose face certain ladies seem to be covering with a white veil, and who was so humble of her speech, that it was as though she said, 'I have attained to look on the beginning of peace.'—

Rossetti's *Early Italian Poets*, p. 267.

See also "Introductory Notice," p. 8-9, and compare with later version No. 85, and studies therefor, Nos. 144, 146, 147; also 60 and 66.

Water Colour.

1855.

(S. 37.) Size, 18½ by 25½.

Lent by Miss Heaton (Leeds).

No. 33 "IL SALUTO DI BEATRICE."

In the r. compartment is represented Dante's famous meeting with Beatrice.

This has the monogram and date (1849) in lower l.e., and below the drawing the inscription, "E cui saluta Fà tremar lo core."

In the l. compartment is represented the meeting of Dante and Beatrice in Paradisc. Monogram and date (1850) in lower l.e. Below the drawing the inscription, "Guardami ben; ben son, ben son, Beatrice."

Between the two compartments a youthful figure of Love, with down-turned torch in r. hand, and in l. a dial with the recorded date of the death of Beatrice. Above the head the date itself "9 Giugno, 1290;" above this are the words "Ita n'è BEATRICE in alto cielo," and below Love "Ed ha lasciato AMOR meco dolente." Titular inscription.

Pen and Ink.

1849 and 1850.

(S. 5.) Size, 14 $\frac{1}{4}$ by 25 $\frac{3}{4}$.

Lent by Geo. Rae, Esq.

No. 33a MARY MAGDALENE AT THE DOOR OF SIMON THE PHARISEE.

Mary has left a festal procession, and is ascending by a sudden impulse the steps of the house where she sees Christ. Her lover has followed her and is trying to lure her back.

See sonnet in *Poems*, and compare with Nos. 136A and 24.

Photograph from Pen and Ink Drawing.

1858.

(S. 58.) Size, 12 by 10 $\frac{1}{2}$.

Lent by Mrs. Dalrymple.

No. 34 FRANCESCA DA RIMINI.

(Dante's Inferno, c. v.)

Repetition of the subject in the left compartment of No. 13.

Water Colour.

1854.

(S. 30.) Size, 15 $\frac{3}{4}$ by 13.

Lent by Wm. Graham, Esq.

No. 35 CASSANDRA.

The Artist's own description is "The subject shows Cassandra prophesying among her kindred, as Hector leaves them for his last battle. They are on the platform of a fortress, from which the Trojan troops are marching out. Helen is arming Paris; Priam soothes Hecuba; and Andromache holds the child to her bosom."

See the two Sonnets on this picture in Rossetti's *Poems*, pp. 272-273.

Pen and Ink.

1861, retouched 1867.

(S. 83.) Size, 13 by 18 $\frac{1}{4}$.

Lent by Col. W. Gillum.

No. 36 ST. GEORGE AND THE PRINCESS SABRA.

St. George, in a dalmatic, after the combat with the Dragon, washing his hands in his helmet held by the kneeling Princess whom he has released. Seen through the window is the procession carrying the slain Dragon.

Water Colour.

1862.

(S. 98.) Size, $15\frac{3}{4}$ by 13.

Lent by Miss Heaton (Lceds).

No. 37 MICHAEL SCOTT'S WOOING.

Different from the larger design belonging to Mr. Trist, and now in the R. A. Inscribed in lower r.c. "D. G. R., 1853," to A. M., in monogram (Alexander Munro). Titular inscription in lower l.c.

Pen and Ink.

1853.

Size, $7\frac{1}{2}$ by $8\frac{1}{4}$.

Lent by J. A. R. Munro, Esq.

No. 38 HESTERNA ROSA.

The Artist's description is, "The scene represented is a pleasure tent, at the close of a night's revel, now growing to dawn. * * * * The effect is that of a lamplight interior towards dawn, when (or in twilight also) all objects seem purely and absolutely blue by the contrast with the warm light therein."

The original pen and ink design of this subject was made in 1851. (S. 14.)

Water Colour.

1865.

(S. 139.) Size, $10\frac{1}{2}$ by $14\frac{3}{4}$.

Lent by Fredk. Craven, Esq.

No. 39 FIGHT FOR A WOMAN. Morte D'Arthur.

Two Knights in a wood fighting for a woman, who crouches at the foot of a tree.

Water Colour.

Circa 1865.

(S. 146.) Size, $13\frac{1}{2}$ by 11.

Lent by George Rae, Esq.

No. 40 REVERIE.

Inscribed on Scroll in upper l.c. "D.G.R. (in monogram) 1868."

A Lady seated, leaning her head on left hand.

Crayons.

1868.

(S. 187.) Size, 33 by 28.

Lent by W. Theodore Watts, Esq.

No. 41 MRS. GABRIELE ROSSETTI.

The Artist's mother.

Head and bust. Nearly full face. White cap on head.

Crayons.

1875.

(S. 282.) Size, $15\frac{1}{2}$ by 12.*Lent by Wm. Rossetti, Esq.*

No. 42 PORTRAIT OF MRS. GABRIELE ROSSETTI.

The Artist's mother.

Oil.

1866.

(Not in S. Cat.) Size, $29\frac{1}{4}$ by $24\frac{1}{2}$ *Lent by Mrs. Rossetti.*

No. 43 MISS CHRISTINA G. ROSSETTI.

Head and bust. $\frac{3}{4}$ profile to r.

Crayons.

1877.

(S. 281.) Size, 17 by 14.

Lent by Wm. Rossetti, Esq.

No. 44 LADY SEATED NEAR A TABLE

On which is a Glass Jar containing Roses. Hands together on lap. $\frac{3}{4}$ length.

Crayons.

1868.

(S. 180.) Size, $34\frac{3}{4}$ by $27\frac{1}{4}$. 1868.*Lent by F. S. Ellis, Esq.*

No. 45 "BELCOLORE."

A golden haired Girl holding in her l. hand a rose-spray, a bud of which she is biting. Pearl necklace. Blue-green dress.

Inscribed on background "Belcolore," and (in monogram) "D. G. R. 1863."

Oil.

1863.

(Not in S. Cat.) Circle, $10\frac{1}{2}$ dia.*Lent by G. P. Boyce, Esq.*

No. 46 FEMALE PORTRAIT.

Head turned to r. Inscribed in lower r.c. "D.G.R." (in monogram) "1862."

Ruddy hair, dark blue dress.

Oil on Canvas.

1862.

(S. 104.) Circle, 10-in. dia.

Lent by Geo. Rac, Esq.

No. 47 LADY LILITH.

"The Thalmudists say that Adam had a wife called Lilis, before hee married Eve, and of her he begat nothing but diuils."—*Anatomy of Melancholy* (1624) p. 37.—BURTON.

"Lilith is, in the popular belief of the Hebrews, a female spectre in the shape of a finely dressed woman * * *"—*Commentary on Isaiah*.—GESENIUS.

The following sonnet is inscribed on the frame, and differs slightly from the published text.

LADY LILITH.

Of Adam's first wife, Lilith, it is told
 (The witch he loved before the gift of Eve,)
 That, ere the snake's, her sweet tongue could deceive,
 And her enchanted hair was the first gold.
 And still she sits, young while the earth is old,
 And, subtly of herself contemplative,
 Draws men to watch the bright net she can weave,
 Till heart and body and life are in its hold.
 Rose, foxglove, poppy are her flowers; for where
 Is he not found, O Lilith, whom shed scent
 And soft-shed fingers and soft sleep shall snare?
 Lo! as that youth's eyes burned at thine, so went
 Thy spell through him, and left his straight neck bent,
 And round his heart one strangling golden hair.

Oil.

1864.

(S. 131.) Size, $37\frac{1}{2}$ by 32.*Lent by Frederick R. Leyland, Esq.*

No. 48 PORTRAIT OF MRS. J. A. HEATON.

Inscribed "Regina Cordium" on Scroll at bottom. Monogram D.G.R., and
 "Woodbank, November, 1861."

In upper r.c. E. M. H. in heart, 1861.

Oil.

1861.

(S. 187.) Size, $10\frac{1}{4}$ by $8\frac{1}{4}$.*Lent by J. A. Heaton, Esq.*

No. 49 PORTRAIT HEAD—MRS. VERNON LUSHINGTON.

$\frac{3}{4}$ face to r. Green background. Monogram and date to r.
 Water Colour.

1865.

Oval. Size, $8\frac{1}{4}$ by 7.*Lent by Vernon Lushington, Esq.*

No. 50 GIRL AT A LATTICE.

Long black hair falling on shoulders. Coral necklace. Lilac-spotted dress. In lower r.c. a blue and white jug containing Wall-flowers.

Inscribed on face in left hand c. (in monogram) "D. G. R. 1862."

Oil.

1862.

(S. 99.) Size, 12 by 12.

Lent by G. P. Boyce, Esq.

No. 51 "THE LOVING CUP."

$\frac{3}{4}$ figure. Head inclined to right. Lake coloured dress, green veil. She is holding "The Loving Cup" in r. hand, and its lid in her left. Diapered lace back ground, and four golden Salvers thereupon. "D. G. R." (in monogram) "1867" in lower l.c.

Inscribed on frame at base:

"Douce nuit et joyeux jour,
À chevalier de bel amour."

Water Colour.

1867.

(S. 170.) Size, $17\frac{1}{2}$ by $14\frac{3}{4}$.

Lent by A. S. Stevenson, Esq.

No. 52 "A CHRISTMAS CAROL."

Girl (half length) in Indian dress, playing on a musical instrument supported by green scarf twisted round her neck. Head upturned, face looking to r. Silver heart-shaped ornament with Madonna and child on flowered background. Inscribed on base of frame: "Here a maid, well appavelled, shall sing a song of Christ's birth, with the tune of Bululalow:"

"Jesus Christus hodie Natus est de Virgine."

Winchester Mysteries.

Oil.

1867.

(S. 336.) Size, $17\frac{1}{2}$ by $14\frac{3}{4}$.

Lent by Geo. Rac, Esq.

No. 53 PORTRAIT OF MRS. MORRIS.

$\frac{3}{4}$ length. Seated at a table, with a glass thereon filled with roses, and a book on which carnation rests. Inscribed at top of canvas: "Jane Morris, A. D. 1868. D. G. Rossetti pinxit. Conjuge clara poetâ, et præ-clariissima vultu, denique picturâ clara sit illa meâ!"

Oil.

1868.

(S. 240.) Size, $43\frac{1}{2}$ by $35\frac{1}{2}$.*Lent by Wm. Morris, Esq.*

No. 54 "WASHING HANDS."

The artist thus describes the design:—"This drawing * * * represents the last stage of an unlucky love affair. The lady has gone behind the screen to wash her hands, and her lover has followed her there, and has still something to say; but she has made up her mind. * * * * * It is all over, and she is washing her hands of it." Monogram and date in lower l.c.

Water Colour.

(August) 1865.

(S. 143.) Size, $17\frac{1}{4}$ by $14\frac{1}{4}$.*Lent by Frederick Craven, Esq.*

No. 55 LADY LILITH.

Reduced replica of No. 47. Different face. Monogram and date in lower l.c. The same sonnet as quoted to No. 47 is inscribed on the frame above and below.

Water Colour.

1867.

(S. 171.) Size, $20\frac{1}{2}$ by 16.*Lent by A. S. Stevenson, Esq.*

No. 56 "JOLI CŒUR."

Bust showing hands. Head to left. "D.G.R. (in monogram) 1867," in upper r.c. "Joli Cœur" inscribed in upper l.c.

Oil.

1867.

(S. 163.) Size, $14\frac{1}{2}$ by 12.*Lent by W. A. Turner, Esq.*

No. 57 ANDROMEDA.

Head and bust inclined downward to r. Monogram and date in upper r.c.

Crayons.

1867.

(S. 158.) Size, $21\frac{3}{8}$ by $20\frac{1}{4}$.

Lent by F. R. Leyland, Esq.

No. 58 PORTRAIT OF MRS. WM. ROSSETTI.

Head turned to right. Rose in hair. Inscribed with monogram in lower l.c.,
and "1874" in lower r.c.

Crayons.

1874.

(S. 242.) Size, 21 by 16.

Lent by Wm. Rossetti, Esq.

No. 59 PORTRAIT OF MRS. H. VIRTUE TEBBS.

Head to left. Inscribed with monogram and date in lower r.c.

Crayons.

1870.

(S. 205.) Size, $24\frac{3}{4}$ by 19.

Lent by H. Virtue Tebbs, Esq.

No. 60 STUDY OF A FEMALE HEAD.

Study for one of the pall-bearing ladies in "Dante's Dream,"

Half profile to r. Monogram and date in lower l.c.

Crayons.

1870.

(S. 207.) Size, 18 by 15.

Lent by Clarence E. Fry, Esq.

No. 61 PORTRAIT OF MRS. AGLAIA CORONIO.

Head and bust. $\frac{3}{4}$ face, turned to l. White dress. Monogram and date in
upper r.c.

Crayons.

1870.

(S. 209.) Size, $20\frac{3}{4}$ by $17\frac{1}{2}$.

Lent by Constantine A. Ionides, Esq.

No. 62 HEAD OF MISS JANE MORRIS.

Face turned to l. Eyes looking downward. Monogram and date in lower r.c.

Crayons.

1871.

Size, $17\frac{1}{2}$ by $15\frac{1}{2}$.*Lent by Wm. Morris, Esq.*

No. 63 HEAD OF MISS MAY MORRIS.

 $\frac{3}{4}$ face to r. Monogram and date in lower r.c.

Crayons.

1871.

(S. 241.) Size $17\frac{1}{2}$ by $15\frac{1}{2}$.*Lent by Wm. Morris, Esq.*

No. 64 STUDY OF A HEAD.

 $\frac{3}{4}$ face downward to r. (No date.)

Crayons.

1868.

(S. 184.) Size, $19\frac{3}{8}$ by $14\frac{1}{2}$.*Lent by Constantine A. Ionides, Esq.*

No. 65 A MAGDALENE.

Head and neck. Head upturned, $\frac{3}{4}$ face to l.

Crayons.

1876.

(S. 277.) Size, 16 by $12\frac{1}{2}$.*Lent by George Rae, Esq.*

No. 66 STUDY OF A FEMALE HEAD.

Study for one of the pall-bearing ladies in "Dante's Dream."

Head upturned. Face nearly profile, turned to l. Monogram and date in lower l.c.

Crayons.

1870.

(S. 208.) Size, $18\frac{1}{2}$ by $15\frac{1}{2}$.*Lent by Clarence E. Fry, Esq.*

No. 67 LA PIA.

Lady ($\frac{3}{4}$ length) seated on a low castle wall, leaning on a parapet. Head and figure turned to r. Overhead the branches of a tree. The Maremmese Marshes beyond. Head and hands in red chalk, accessories in blue. Different from the oil picture (S. Cat., 314).

Crayons.

Circa 1868.

(S. 188.) Size, 29 by 24.

Lent by L. R. Valpy, Esq.

No. 68 LA DONNA COLL' BELLI MANI.

Sometimes called "Washing Hands," but quite different from No. 54.

$\frac{3}{4}$ figure, turned to l.

See two sonnets on this subject in Rossetti's "Ballads and Sonnets," 1881, pp. 334-5.

Crayons.

1875.

(S. 246.) Size, 39 by 28 $\frac{1}{2}$.

Lent by W. A. Turner, Esq.

No. 69 VENUS VERTICORDIA.

Finished study for an oil picture.

$\frac{1}{2}$ -length nude female figure. Hair falling over l. breast. Background of trellis-work with roses intertwined. Bird poised before flight on a bar thereof.

The title inscribed on white label at base. On scroll in upper r.c. the following sonnet, which varies essentially from the published text :—

She hath it in her hand to give it thee,
And yet within her heart would hold it back ;
She muses with her eyes upon the track
Of some dazed moth or honey-seeking bee.
"Haply, he is as one of these," saith she ;
"Alas! the apple for his lips,—the dart
That follows its brief sweetness to his heart,
The wandering of his feet perpetually ;
A little space her glance is still and coy ;
But if she give the fruit that works her spell,
Those eyes shall flame as for her Phrygian boy ;
Then shall her bird's strained throat the woe foretell,
And her far seas moan as a single shell,
And through her dark grove strike the light of Troy.

Crayons.

1863.

(S. 114.) Size, 30 $\frac{1}{2}$ by 23 $\frac{1}{2}$.

Lent by Wm. Graham, Esq.

No. 70 LA MANDOLINATA.

$\frac{3}{4}$ length. Lady in a brocaded dress. Head downward to r. Playing a mandolin. Scroll in upper r.c. ; in centre thereof, monogram and date.

Crayons.

1869.

Size, $35\frac{5}{8}$ by $27\frac{1}{2}$.

Lent by J. Dearman Birchall, Esq.

No. 71 A FEMALE HEAD.

Study for the head of Astarte in "Astarte Syriaca." Monogram in lower l.c., and date in lower r.c.

Crayons.

1875.

(S. 254.) Size, $21\frac{1}{2}$ by $17\frac{3}{4}$.

Lent by Clarence E. Fry, Esq.

No. 72 THE BLESSED DAMOZEL.

Has no background groups as in Mr. Graham's picture, and otherwise varies.

The Blessed Damsel (head and shoulders only) in white veil and green drapery, leaning on the bar of heaven, looking downward. Below her are two Angels (busts), and above to the r. three red-winged Cherubs. In the predella is represented a twilight landscape, with the lover looking upward, with hands clasped behind his head.

The blessed damozel leaned out
 From the gold bar of Heaven;
 Her eyes were deeper than the depth
 Of waters stilled at even;
 She had three lilies in her hand,
 And the stars in her hair were seven.
 * * * * *
 It was the rampart of God's house
 That she was standing on;
 By God built over the sheer depth,
 The which is space begun.
 * * * * *
 And still she bowed herself and stooped
 Out of the circling charm,
 Until her bosom must have made
 The bar she leaned on warm,
 And the lilies lay as if asleep,
 Along her bended arm.
 * * * * *

"I wish that he were come to me,
 For he will come," she said.
 "Have I not prayed in Heaven? on earth
 Lord, Lord, has he not prayed?
 Are not two prayers a perfect strength?
 And shall I feel afraid?"

Oil.

1879.

(S. 301.) Size, 43 by 32. Predella, 14 by 32.

*Lent by Frederick R. Leyland, Esq.***No. 73 VENUS VERTICORDIA.**

A later and varied study of same subject as No. 69.

Trellis work in background as in No. 69, but no bird. On white scroll in upper r.c., no sonnet but simply "Venus Verticordia."

On narrow white label at base, "D. G. R. A.D., 1867." Eyes looking to left.

Face different from that of No. .

Crayons.

1867.

(S. 159.) Size, 30½ by 23½.

*Lent by F. R. Leyland, Esq.***No. 74 LIGEIA SIREN.**Female figure ($\frac{3}{4}$ length). Head nearly profile to right. Playing a musical instrument. Drapery round head, and flowing round l. arm and in front of body. Sea beyond, with vessel midway.

Crayons.

1873.

(S. 222.) Size, 31½ by 18½.

*Lent by Constantine A. Ionides, Esq.***No. 75 PORTRAIT OF MISS CHRISTINA ROSSETTI.** $\frac{1}{2}$ length. Seated before a reading table. Hands clasped under chin.

Inscribed in upper r.c., "Christina Rossetti. D. G. R. (in monogram) del. September, 1866."

Crayons (blue ground).

1866.

(S. 150.) Size, 32 by 26.

Lent by Miss Christina G. Rossetti.

No. 76 THE DAY DREAM.

Head and hands in red and black chalk, accessories in black. Seated amidst the branches of a tree, right hand holding one branch, left hand leaning on a book on lap. The following sonnet was written for the subject and will be found in the "Ballads and Sonnets," p. 330:—

THE DAY DREAM.

The thonged boughs of the shadowy sycamore
Still bear young leaflets half the summer through;
From when the robin 'gainst the unhidden blue
Perched dark, till now, deep in the leafy core;
The embowered throstle's urgent wood-notes soar
Through summer silence. Still the leaves come new,
Yet never rosy-sheathed as those which drew
Their spiral tongues from spring-buds heretofore.

Within the branching shade of Reverie
Dreams even may spring till autumn; yet none be
Like woman's budding day dream, spirit fann'd.
Lo! tow'rd deep skies, not deeper than her look,
She dreams; till now on her forgotten book
Drops the forgotten blossom from her hand.

Crayons.

(S. 289.) Size, $41\frac{3}{8}$ by 30.

1878.

Lent by Mrs. William Morris.

No. 77 BEATA BEATRIX.

A replica of the original oil of 1863.

Inscribed in upper l.c. "Beata Beatrix," and in upper r.c. "Quomodo sedet sola civitas plena populo." Monogram and date in lower r.c. See No. 83.

Crayons.

(S. 67.) Size, 33 by $25\frac{1}{2}$.

1869.

Lent by Wm. Graham, Esq.

No. 78 PANDORA.

This design has been several times replicated or drawn; but No. 78 is the original.

Monogram and date in lower r.c.

The following Sonnet was written for it, and will be found amongst Rossetti's *Poems* :—

PANDORA.

What of the end, Pandora? Was it thine,
The deed that set these fiery pinions free?
Ah! wherefore did the Olympian consistory
In its own likeness make thee half divine?
Was it that Juno's brow might stand a sign
For ever? And the mien of Pallas be
A deadly thing? And that all men might see
In Venus' eyes the gaze of Proserpine?
What of the end? These beat their wings at will,
The ill-born things, the good things turned to ill,
Powers of the impassioned hours prohibited.
Aye, clench the casket now! Whither they go
Thou mayest not dare to think, nor canst thou know
If Hope still pent there be alive or dead.

Crayons.

(S. 191.) Size $39\frac{1}{8}$ by $28\frac{1}{8}$.

1869.

Lent by T. Eustace Smith, Esq., M.P.

No. 79 FLEURS DE MARIE.

Sometimes called "The Gardener's Daughter."

Girl placing a blue vase filled with marsh marigolds on a mantelshelf. $\frac{3}{4}$ -length;
black hood on head; face, $\frac{3}{4}$ profile to r. Black kitten playing with a ball
of worsted on chair before fireplace.

Oil.

(S. 231.) Size, $44\frac{1}{2}$ by 28.

1874.

Lent by Wm. Graham, Esq.

No. 80 LADY WITH A FAN.

$\frac{3}{4}$ life-size figure. $\frac{3}{4}$ face to r. In white dress, and holding a feather fan in left
hand. White scroll in upper l.c., amidst trailing convolvuli. Inscribed on
scroll, "D.G.R. (in monogram) 1870."

Crayons.

(S. 211.) Size, $37\frac{1}{8}$ by $28\frac{1}{8}$.

1870.

Lent by Constantine A. Ionides, Esq.

No. 81 PROSERPINA.

This subject was repeated several times by the artist in crayon, water-colour, and oil. No. 81 is the original drawing. This was followed by a picture on a larger scale, and in oil (now at the Royal Academy) and the latter, with material variations, by No. 86; by a water-colour (smaller) in 1880; and by No. 92, to which the finishing touches were applied at Birchington-on-Sea, not many weeks before the artist's death.

"Proserpina" in upper l.c. Monogram and date in upper r.c.

Crayons.

(S. 291.) Size, 39½ by 19½.

1871.

Lent by Mrs. Wm. Morris.

No. 82 SIBYLLA PALMIFERA.

The finished study for the oil picture.

Monogram in lower l.c.

The following Sonnet was written on the subject and will be found amongst the printed *Poems*, p. 270:—

SIBYLLA PALMIFERA.

Under the arch of Life, where love and death,
Terror and mystery, guard her shrine, I saw
Beauty enthroned; and though her gaze struck awe,
I drew it in as simply as my breath.
Hers are the eyes which, over and beneath,
The sky and sea bend on thee,—which can draw,
By sea or sky or woman, to one law,
The altotted bondman of her palm and wreath.

This is that Lady Beauty, in whose praise
Thy voice and hand shake still,—long known to thee
By flying hair, and fluttering hem,—The beat
Following her daily of thy heart and feet,
How passionately and irretrievably,
In what fond flight, how many ways and days.

Crayons.

(S. 132.) Size, 35 by 28.

1864.

Lent by Mrs. R. Valpy

No. 83 BEATA BEATRIX.

A replica (with predella added) of the original picture belonging to Lord Mount Temple. Both are occasionally spoken of as "The Dying Beatrice," but the title is not that chosen by the Artist. The following extract from a letter by the latter himself forms the best explanation (*vide S.*, p. 183) :—

"The picture illustrates the *Vita Nuova*, embodying symbolically the Death of Beatrice as treated in that work. The picture is not intended at all to represent Death, but to render it under the semblance of a trance, in which Beatrice, seated at a balcony overlooking the city, is suddenly rapt from earth to heaven.

"You will remember how Dante dwells on the desolation of the city in connection with the incident of her death, and for this reason I have introduced it as my background, and made the figures of Dante and Love passing through the street, and gazing ominously on one another, conscious of the event; while the bird, a messenger of death, drops the poppy between the hands of Beatrice. She, through her shut lids, is conscious of a new world, as expressed in the last words of the *Vita Nuova*. 'Quella beata Beatrice che gloriosamente mira nella fascia die calui *qui est per omnia secula benedictus*.'"

The subject of the predella is that of the meeting of Dante and Beatrice in Paradise. Besides these two, are damsels playing lutes and citherns, and behind Dante eight white doves hovering in circular flight.

Monogram and date in lower r.c. of main picture. Inscribed above on frame, "Jun. Die. 9, anno 1290. Quomodo sedet sola civitas"; on the bar dividing picture and predella, "Beata Beatrix"; and on the base of the frame, "Mart. Die 31. Anno 1300. Veni, Sponsa, De Libano."

Oil.

(S. 217.) Size, picture $33\frac{3}{4}$ by 26. Predella $9\frac{1}{8}$ by 26.

1872.

Lent by Wm. Graham, Esq.

No. 84 A STUDY FOR THE BLESSED DAMOZEL.

Head and neck in red chalk. Accessories unfinished. Face $\frac{3}{4}$ profile to r. Palm-branch in l. hand.

Crayons.

(S. 248.) Size, 33 by 28.

1875.

Lent by Wm. Graham, Esq.

No. 85 DANTE'S DREAM.

Version of the design painted in water colour (No. 32) in 1855, and again, on a large scale, in oil, in 1870. To this picture is added a double predella, which neither of the former have. Subject (l. compartment)—Dante on his couch, dreaming his vision of Beatrice dead ; and (r. compartment) ladies coming hurriedly into the room, startled by his sudden cry of anguish.

The rest of the picture is practically a replica of that painted in 1870, now in the Royal Academy. See introduction, pages 8 and 9.

Inscribed "Dante's Dream on the day of the death of Beatrice" (followed by the verse quoted on p. 9 with variations as printed in "Dante and his Circle.") Under the l. predella are the words, "Dante being sick, and crying out in a dream of his lady's death, is mourned over by his near kinswoman, whom other ladies lead thence by reason of her grief, and awaken him." Under the r. predella—"Dante, recalling the incidents of his sorrowful dream, recounts them to the ladies who have awakened him ; whereto his grieving kinswoman also hearkens apart."

Oil.

1878.

(S. 287.) Size, 76½ by 53. Predellas, each, 32½ by 14.

Lent by Wm. Graham, Esq.

No. 86 PROSERPINA.

See No. 81. On narrow scroll below lamp in lower l.c. "Dante Gabriele Rossetti Ritrasse nel capodanno del, 1877."

On scroll in upper r.c. the following sonnet in Italian is inscribed, and on the base of the frame, below title, the English version :—

PROSERPINA.

Lungi è la luce che in sù questo muro
 Rifrange appena, un breve istante scorta
 Del rio palazzo alla soprana porta.
 Lungi quei fiori d' Enna, o lido oscuro
 Dal frutto tuo fatal che omai m'è duro
 Lungi quel cielo dal tartareo manto
 Che quì mi cuopre : e lungi ahì lungi ahì quanto
 Le notti che saràn dai dì che furo.
 Lungi da me mi sento ; e ognor sognando
 Cerco e ricerco, e resto ascoltatrice ;
 E qualche cuore a qualche anima dice,
 (Di cui mi giunge il suon da quando in quando,
 Continuamente insieme sospirando,)—
 "Oimè per te, Proserpina infelice !"

PROSERPINA.

Afar away the light that brings cold cheer
 Unto this wall,—one instant and no more
 Admitted at my distant palace door.
 Afar the flowers of Enna from this drear
 Dire fruit, which, tasted once, must thrall me here.
 Afar those skies from this Tartarean grey
 That chills me : and afar, how far away,
 The nights that shall be from the days that were.

Afar from mine own self I seem, and wing
 Strange ways in thought, and listen for a sign :
 And still some heart unto some soul doth pine,
 (Whose sounds mine inner sense is fain to bring,
 Continually together murmuring,)—
 "Woe's me for thee, unhappy Prosperine."

Oil.

(S. 276.) Size, 46½ by 22.

1877.

Lent by W. A. Turner, Esq.

No. 87 THE BLESSED DAMOZEL.

Head, bust, and r. hand. Inclined to r. Held in the hand, a three-stemmed lily branch. Robe and background golden. Monogram and date in upper r.c.

Oil.

(S. 249.) Size, 19 by 18.

1874.

Lent by Lord Mount-Temple.

No. 88 LA DONNA DELLA FIAMMA.

$\frac{3}{4}$ length. Seated in a balcony recess. Flame in right hand, with spirit therein. Inscribed in upper r.c. "La Donna della Fiamma." "D.G.R. 1870," in lower r.c.

Crayons.

(S. 204.) Size, 39 $\frac{5}{8}$ by 29 $\frac{5}{8}$.

1870.

Lent by Clarence E. Fry, Esq.

No. 89 PENELOPE.

$\frac{1}{2}$ length. Seated in front of her loom, the shuttle in her left hand. Face leaning on right hand. "Penelope" inscribed in upper l.c. Monogram and date in lower r.c.

Crayons.

(S. 88.) Size, $35\frac{1}{2}$ by 31.

1869.

Lent by Jas Leathart, Esq.

No. 90 THE SEA-SPELL.

$\frac{3}{4}$ length. The Siren seated, playing on her lute "shadowed in the apple-tree," crowned with a rose-wreath. Glimpse of the sea beyond lute.

The following sonnet was written for the subject and is inscribed on base of the frame :—

A SEA-SPELL.

Her lute hangs shadowed in the apple-tree,
While flashing fingers weave the sweet-strung spell
Between its chords ; and as the wild notes swell
The sea-bird for those branches leaves the sea.
But to what sound her listening ear stoops she ?
What nether-world gulf-whispers doth she hear,
In answering echoes from what planisphere,
Along the wind, along the estuary ?

She sinks into her spell ; and when full soon
Her lips move and she soars unto her song,
What creatures of the midmost main shall throng
In furrowed surf clouds to the summoning rune ;
Till he, the fated mariner, hears her cry,
And up her rock, bare-breasted, comes to die !

"D. G. Rossetti, 1877," in lower l.c.

Oil.

(S. 273.) Size, $42\frac{1}{2}$ by 35.

1877.

Lent by Frederick R. Leyland, Esq.

No. 91 MARY MAGDALENE.

$\frac{1}{2}$ length, $\frac{3}{4}$ face to r. A coronal of the black hellebore behind. In l. hand a globular golden vessel containing spikenhard. Part of a Latin inscription circling the latter—"hæc pedes meos."

Monogram and date in lower l.c.

Oil.

1877.

Size, 30 by 25 $\frac{1}{2}$.

Lent by Edward Lloyd, Esq.

No. 92 PROSERPINA.

Small $\frac{3}{4}$ -length replica. The sonnet (English version) before quoted, inscribed on scroll in upper r.c.

Inscribed "Dante Gabriele Rossetti, 1882," on narrow scroll in lower l.c.

Oil.

1882.

(S 315.) Size, 30 $\frac{1}{4}$ by 15.

Lent by Leonard R. Valpy, Esq.

No. 92a THE RETURN OF TIBULLUS TO DELIA.

Delia seated on couch with distaff in hand to l., aged woman singing to her. Tibullus enters at door to r. followed by slave girl holding his hand with her right hand, and raising curtain with the other; a black slave lies across the door.

Monogram and date in lower l.c.

Title inscribed on frame above; below—

At tu casta, precor, maneas; sanctique pudoris
Adsideat custos sedula semper anus,
Hæc tibi fabellas referat, positâque lucernâ,
Deducat plenâ stamina longa colo.
Tunc veniam subitò, nequisquam nuntiet ante,
Sed videar cælo missus adesse tibi,
Tunc mihi qualis eris, longos turbata capillos,
Obvia nudato, Delia, curre pede.

Live chaste, dear love; and while I'm far away,
Be some old dame thy guardian night and day.
She'll sing thee songs, and, when the lamp is lit,
Ply the full rock and draw long threads from it.
So, unannounced, shall I come suddenly,
As 'twere a presence sent from heaven to thee.
Then, as thou art, all long and loose thy hair,
Run to me, Delia, run with thy feet bare!—*Tibul. Eleg. 11.*

Water Colour.

1867.

(S. 161.) Size, 18 $\frac{1}{2}$ by 22 $\frac{1}{2}$.

Lent by Frederick Craven, Esq.

No. 93 JOAN OF ARC.

Kissing the sword of deliverance.

Inscribed "Jehane la Pucelle" in upper l.c. Monogram and date in upper r.c.

Oil.

1882.

(S. 316.) Size, $20\frac{1}{2}$ by 18.

Lent by Leonard R. Valpy, Esq.

No. 94 BRUNA BRUNELLESCHI.

The Artist's last original Water Colour.

Female head turned to l. Warm brown hair, blue dress, and green background.

Title inscribed in upper l.c. Monogram and date in upper r.c.

Water Colour.

1878.

(S. 290.) Size, $13\frac{1}{8}$ by 12.

Lent by Chas. W. Mills, Esq.

No. 95 BLANZI FIORI.

Head turned to r. Snowdrops in r. hand. Primroses in hair.

Oil.

(Size, $15\frac{1}{2}$ by $12\frac{3}{4}$.)

Lent by Mrs. Toynbee.

ON SCREENS.

No. 96 "THE FIRST ANNIVERSARY OF THE DEATH OF BEATRICE."

Dante disturbed by visitors while painting the head of an angel. Inscribed above, in upper r.c., "Dante G. Rossetti to his P.-R. Brother, John E. Millais."

Immediately above design, "Florence, 9th June, 1291" (and title).

Signed in lower l.c. "Dante G. Rossetti, P.R.B., 1849."

Below the design the account from the *Vita Nuova*.

Pen and Ink.

1849.

Size, $15\frac{3}{8}$ by $12\frac{3}{8}$.

Lent by J. Everett Millais, Esq., R.A.

- No. 97 DANTE G. ROSSETTI SITTING FOR HIS PORTRAIT TO MISS SIDDALL.
 Rough sketch. Partly caricature.
 Inscribed "Sept. 1853. D.G.R." in lower r.c.
 Pen and Ink wash. 1853.
 (S. 22.) Size, $4\frac{1}{8}$ by $6\frac{7}{8}$.
Lent by Wm. Bell Scott, Esq.
- No. 98 THE ARTIST'S WIFE STANDING BEFORE A PICTURE ON AN EASEL
 Blackfriars Bridge and Thames seen through the window. Inscribed "D.G.R.
 (in monogram) Blackfriars" in lower l.c.
 Pencil. Circa 1861.
 (S. 386.) Size, $12\frac{1}{2}$ by $7\frac{1}{8}$.
Lent by H. T. Wells, Esq., R.A.
- No. 99 "GENEVIEVE."
 Title inscribed in lower l.c. "G.C.D.R. (in monogram) August, 1848," in
 lower r.c.
 She leaned against the armed man,
 The statue of the armed knight,
 She stood and listened to my lay
 Amid the lingering light.
S. T. Coleridge.—"Love."
 Pen and Ink. 1848.
 Size, $10\frac{1}{4}$ by $5\frac{1}{2}$.
Lent by Coventry Patmore, Esq.
- No. 100 HEAD OF A LITTLE GIRL.
 $\frac{3}{4}$ face to l. Bonnet on head. A study.
 Pencil. Circa 1856.
 (S. 359.) Size, $7\frac{1}{2}$ by $6\frac{5}{8}$.
Lent by George P. Boyce, Esq.
- No. 101 GRETCHEN IN THE CHAPEL.
 Gretchen stoops over a bench, with Mephistopheles whispering at her r. side.
 Other figures beyond and in front. A sword lying in foreground, flame
 proceeding from its point towards Gretchen; scroll round the sword with
dies irae written thereon.
 Inscribed in lower l.c. Gabriel Charles Dante Rossetti in monogram, and
 "July, 1848."
 Pen and Ink. 1848.
 Size, $10\frac{3}{4}$ by $8\frac{1}{8}$.
Lent by J. A. R. Munro, Esq.

No. 102 TWO DESIGNS IN ONE FRAME.

The upper was to be called "Fra Angelico Painting."

The lower, "Giorgione painting from a model."

Pen and Ink.

(S. 27 and 32.) Sizes, respectively, $6\frac{1}{4}$ by $4\frac{3}{8}$; $4\frac{3}{8}$ by $6\frac{1}{8}$.

Circa 1853.

Lent by Ford Madox Brown, Esq.

No. 103 DEATH OF LADY MACBETH.

Photograph from the pencil drawing (1874). Title inscribed in lower l.c.

"It will be remembered that the actual death of the guilty Queen takes place during the fifth scene of the last act in Shakespeare's tragedy; but it is not this event that is represented by Rossetti, but her dying as say shadowed forth at the close of Scene II." (S., p. 212-3.)

Photograph.

(S. 244.) Size, $8\frac{3}{8}$ by $11\frac{1}{8}$.

Drawn circa 1874.

Lent by William Sharp, Esq.

No. 104 PORTRAITS OF MRS. ROSSETTI, SEN., and of DANTE GABRIEL, WILLIAM M. ROSSETTI, and CHRISTINA G. ROSSETTI.

In a group, taken in garden at back of the Artist's house in Cheyne Walk.

Photograph.

Lent by H. Virtue Tebbs, Esq.

No. 105 SKETCH OF THE ARTIST'S MOTHER.

Head and shoulders, $\frac{3}{4}$ face to l.

Inscribed "G. R." (in monogram) and "April 28/53."

Pen and Ink.

Size, $5\frac{3}{8}$ by $4\frac{3}{8}$.

1853.

Lent by Mrs. Rossetti, Sen.

No. 106 PORTRAIT OF THE ARTIST'S MOTHER.

Face nearly profile to l.

Inscribed "Feby/62" in lower l.c.

Black and Red Chalk.

Size, 13 by $9\frac{1}{4}$.

1862.

Lent by W. M. Rossetti, Esq.

No. 107 PORTRAIT STUDY OF THE ARTIST HIMSELF.

$\frac{3}{4}$ face to l.; long hair. Inscribed "March, 1847," in lower r.c.

Pencil and White Chalk.

(S. 3.) Size, $7\frac{1}{8}$ by $6\frac{7}{8}$.

1847.

Lent by Miss Polidori.

No. 108 STUDY.

Study for the "Delia" in the Water Colour drawing "Tibullus' Return to Delia," painted in 1866. See 92A.

Pencil.

(S. 361.) Size, $16\frac{1}{4}$ by $5\frac{3}{4}$ by $12\frac{3}{4}$.

Circa 1866.

Lent by George P. Boyce, Esq.

No. 109 A LITTLE GIRL DANCING.

A study.

Pencil and Black Chalk.

(S. 362.) Size, $21\frac{5}{8}$ by $12\frac{1}{4}$.

Circa 1851.

Lent by George P. Boyce, Esq.

No. 110 SIGNOR GABRIELE ROSSETTI.

Seated before a reading table. Inscribed "D.G.R., April 28/53" in lower l.h.

Pencil.

(S. 20.) Size, $10\frac{3}{4}$ by $8\frac{1}{2}$.

1853.

Lent by Mrs. Rossetti, Sen.

No. 111 MISS E. SIDDALL.

Seated on a chair at window. Inscribed on drawing in lower l.c., "Hastings June, 1854."

Pen and Ink and Pencil.

1854.

Lent by F. S. Ellis, Esq.

No. 112 PORTRAIT OF WM. M. ROSSETTI.

Bust. Face profile to l. "G. R." in monogram.

Pencil.

1846.

Size, $10\frac{1}{4}$ by $8\frac{1}{4}$.*Lent by Mrs. Rossetti, Sen.*

No. 113 PORTRAIT OF FORD MADDOX BROWN.

 $\frac{3}{4}$ face to l. Inscribed "D. G. R. (in monogram), Nov. '52."

Pencil.

1852.

(S. 19.) Size, $6\frac{3}{8}$ by $4\frac{3}{8}$.*Lent by William M. Rossetti, Esq.*

No. 114 PORTRAIT OF FORD MADDOX BROWN.

 $\frac{3}{4}$ face to r.

Inscribed in monogram, "D. G. R. to E. I. C., Jan., 1867."

Pencil.

1867.

(S. 19.) Size, in circle, $10\frac{7}{8}$ diameter.*Lent by Wm. M. Rossetti, Esq.*

No. 115 DESIGN FOR THE SONNET.

First Engraver's Proof. Frontispiece to Mr. Sharp's volume.

Pen and Ink (in original).

1880.

(S. 312.) Size, $3\frac{3}{4}$ by 6.*Lent by William Sharp, Esq.*

No. 116 SHEET OF SIX STUDIES.

Studies for "You should have wept her yesterday." *Vide Prince's Progress*, by Christina Rossetti.

Pen and Ink.

1865-6.

(S. 149.) Size, $21\frac{1}{2}$ by 16.*Lent by J. Anderson Rose, Esq.*

No. 117 ASTARTE SYRIACA.

Finished Study for the Picture. $\frac{3}{4}$ figure. Full face. Monogram in lower l.c.,
and date in lower r.c.

Pen and Ink.

(S. 254.) Size, 12 by 6 $\frac{1}{2}$.

1875.

Lent by Clarence E. Fry, Esq.

No. 118 A LITTLE GIRL WHEELING BABY IN A TRUNDLE.

Signed "Coventry, July, /53." Sketch.

Pen and Ink.

(S. 380.) Size, 8 by 6 $\frac{1}{2}$.

1853.

Lent by George P. Boyce, Esq.

No. 119 PORTRAIT OF MISS E. SIDDALL.

Seated in a chair, reading.

Inscribed "Hastings, June 2—1854."

Pencil.

Size, 9 by 7 $\frac{1}{2}$.

1854.

Lent by F. S. Ellis, Esq.

No. 120 SKETCH OF ALFRED TENNYSON READING "MAUD."

This sketch was taken during the reading of the poem at the house of Mr. Robert
Browning on the 27th September, 1855.

Inscribed "I hate the dreadful hollow behind the little wood."

Pen and Ink.

(S. 39.) Size, 7 $\frac{1}{2}$ by 4 $\frac{1}{2}$.

(27 Sept.) 1855.

Lent by Robert Browning, Esq.

No. 121 ANOTHER SKETCH OF THE SAME SUBJECT.

Probably made by the Artist on returning home.

Inscribed in lower r.c. "Maud, 1855."

Pen and Ink.

Size, 8 by 6.

1855.

Lent by Cosmo Monkhouse, Esq.

No. 122 DESIGN FOR THE TITLE-PAGE OF MISS CHRISTINA ROSSETTI'S
"THE PRINCE'S PROGRESS; AND OTHER POEMS."

In four phases. Two studies, Pen and Ink. A photograph from the drawing on the wood block; and a proof impression.

Pen and Ink.

(S. 148.) Size, various.

1862.

Lent by J. Anderson Rose, Esq.

No. 122a ROSA TRIPLEX.

Photograph from the Crayon design, *circa* 1869, supposed to be lost.

Photograph.

(S. 192.) Size, $6\frac{3}{8}$ by $8\frac{7}{8}$.

Circa 1869.

Lent by Crawford J. Pocock, Esq.

No. 123 HEAD OF A GIRL ("ADA").

Face turned slightly to l. Hair falling upon the shoulders.

Pencil.

(S. 365.) Size, $14\frac{1}{2}$ by $11\frac{1}{8}$.

Circa 1865.

Lent by Geo. P. Boyce, Esq.

No. 124 STUDY OF TWO GIRLS DANCING.

Study for two figures introduced into a very early Oil Colour landscape painted from nature. Inscribed in lower l.h.c. "for G.P.B."

Figures about $14\frac{1}{2}$ inches high.

Crayons.

(S. 377.) Size, $19\frac{7}{8}$ by $20\frac{1}{8}$.

Circa 1848.

Lent by George P. Boyce, Esq.

No. 125 HEAD OF A FAIR-HAIRED GIRL.

Face, nearly profile, turned to l. Earring in r. ear. Hair falling on r. shoulder.
Pencil.

(S. 374.) Size, $14\frac{3}{8}$ by $11\frac{1}{2}$.

Circa 1865.

Lent by George P. Boyce, Esq.

No. 126 MEDALLION PORTRAIT OF ROSSETTI. ÆTAT 18.

Inscribed on l. circle "Dante Gabriel Charles Rossetti," and on lower r.c., "John Hancock, Sc., sketched Oct., 1846."

Plaster.

1846.

Lent by Mrs. Rossetti, Sen.

IN THE WRITING ROOM.

No. 127 HEAD OF A LITTLE MULATTO GIRL.

$\frac{3}{4}$ face upturned to l. Study for a figure in the picture of "The Beloved."

Pencil and Black Chalk.

1864.

(S. 373.) Size, 20 by 14.

Lent by George P. Boyce, Esq.

No. 128 STUDY FOR "THE BLUE BOWER."

Musical Instrument. Head and hands. Face slightly to l.

Pencil and Black Chalk.

Circa 1863.

(S. 375.) Size, $22\frac{7}{8}$ by $18\frac{1}{4}$.

Lent by George P. Boyce, Esq.

No. 129 STUDY FOR THE BRIDE IN "THE BELOVED" PICTURE.

Head (full face) and hands in Red Chalk. Drapery in Black.

Crayons.

(S. 370.) Size, 20 by 14½.

1864.

Lent by George P. Boyce, Esq.

No. 130 STUDY OF A GIRL'S HEAD FOR "THE BLUE BOWER."

$\frac{3}{4}$ face turned to l.

Black Chalk and Pencil.

(S. 376.) Size, 20 by 14.

Circa 1863.

Lent by George P. Boyce, Esq.

No. 131 STUDY OF A NEGRO BOY FOR "THE BELOVED" PICTURE.

Bust. Head upturned to l. Holding a golden cup.

Black Chalk and Pencil.

(S. 372.) Size, 18½ by 13½.

1863.

Lent by George P. Boyce, Esq.

No. 132 SIBYLLA PALMIFERA.

First finished study for the oil of 1865-6.

Crayons.

(S. 132.) Size, 24¾ by 19½.

1864.

Lent by A. S. Stevenson, Esq.

No. 133 PERLASCURA.

Face, in profile, to l. Monogram and date.

Crayons.

(S. 286.) Size, 22¾ by 17¾.

1871.

Lent by Mrs. Wm. Morris.

- No. 134** PORTRAIT OF JOHN RUSKIN.
 Face, nearly full, to l. Monogram and date.
 Red chalk. 1861.
(S. 351.) Size, 19 by 13½.
Lent by Crawford J. Pocock, Esq.
- No. 135** PORTRAIT STUDY.
 Face in profile to r. Monogram and date.
 Black and Red Chalk. 1874.
(S. 236.) Size, 22½ by 17½.
Lent by H. Virtue Tebbs, Esq.
- No. 136** STUDY OF A HEAD.
 $\frac{3}{4}$ inclined downwards to r.
 Red Chalk. 1868.
(S. 189.) Size, 20 by 16.
Lent by Frederick R. Leyland, Esq.
- No. 136a** MARY MAGDALENE AT THE DOOR OF SIMON THE PHARISEE.
 For account of this picture see No. 33a, and Mr. Sharp's vol. pp. 163-7.
 Oil.
(S. 66.) Size, 24 by 24.
Lent by J. Keir, Esq.
- No. 137** PORTRAIT OF MRS. FORD MADDOX BROWN.
 Pencil. 1860.
Size, 11½ by 10¼.
Lent by Francis Hueffer, Esq.
- No. 138** PORTRAIT OF MRS. LEATHART.
 Study for the Oil Picture. (S. 108.)
 Pencil. *Circa 1862.*
Size, 12½ by 10½.
Lent by Wm. Bell Scott, Esq.
- No. 139** PORTRAIT OF THEODORE WATTS.
 Crayons. 1874.
(S. 233.) Size, 20 by 15.
Lent by W. Theodore Watts, Esq.

- No. 140 PORTRAIT OF DR. GORDON HAKE.
Crayons. 1872.
(S. 223.) Size, 17½ by 11¾.
Lent by Dr. Gordon Hake.
- No. 141 HEAD OF A GIRL.
¾ face to l.
Pencil. *Circa 1870.*
(S. 210) Size, 9½ by 8.
Lent by Constantine A. Ionides, Esq.
- No 142 LA GITANA.
Crayon
Size, 25 by 19¾.
Lent by Henry Ellis, Esq.
- No. 143 DANTE MEETING BEATRICE IN PARADISE.
See No. 20, 23.
Inscribed "Guardami ben ; ben son, ben son Beatrice," in lower l.c., and
monogram and date in lower r.c.
Water Colour. 1864.
(S. 124.) Size, 11¾ by 9¾.
Lent by Wm. Graham, Esq.
- No. 144 "LA BIONDA DELL' BALCONE."
Replica (practically) of the "Bocca Baciata," in oil, of 1859 (S. 69).
Water Colour 1868.
(S. 330.) Size, 18 by 15.
Lent by W. Bowman, Esq.
- No. 145 GIRL BITING A ROSEBUD.
Study for the "Belcolore" Oil Picture, No. 45.
Red Chalk. *Circa 1863.*
Size, 9⅝ by 8⅛.
Lent by J. Anderson Rose, Esq.
- No. 145a "KING RENÉ'S HONEYMOON."
Design for a stained glass window. Title inscribed in lower l.c. Monogram and
date in lower r.c.
Indian Ink. 1862.
(S. 331.) Size, 17 by 13¼.
Lent by A. S. Stevenson, Esq.

No. 146 STUDY FOR DANTE'S DREAM.

Study for the central portion of the picture.

Crayons.

(S. 260.) Size, $22\frac{1}{8}$ by $18\frac{3}{8}$.

Circa 1875.

Lent by Mrs. Toynebee.

No. 147 A CHRISTMAS CAROL.

Finished study for No. 52.

Crayons.

(S. 168.) Size, $17\frac{1}{2}$ by $14\frac{3}{4}$.

1867.

Lent by Mrs. Aglaia Coronio.

No. 148 STUDY FOR LADY IN "DANTE'S DREAM.,"

Full length figure of lady holding veil. Face to l.

Crayons.

(S. 259.) Size, $32\frac{5}{8}$ by $16\frac{1}{2}$.

1874.

Lent by Mrs. Toynebee.

No. 149 STUDY FOR LADY IN "DANTE'S DREAM."

As above. Face to r.

Crayons.

(S. 227.) Size, 36 by $17\frac{1}{8}$.

1873.

Lent by Leonard R. Valpy, Esq.

No. 150 BEATA BEATRIX.

A replica of the original oil of 1863.

Compare Nos. 77 and 83.

Water Colour.

(S. 216.) Size, $28\frac{1}{2}$ by $21\frac{1}{2}$.

1871.

Lent by Frederick Craven, Esq.

ON STAIR OUTSIDE GALLERY.

No. 151 PORTRAIT OF MRS. WM. MORRIS.

 $\frac{3}{4}$ length seated figure.Inscribed on scroll in upper l.c., "J.M. 1868, D.G.R. del." Finished study for
No. 53.

Crayons.

1868.

(S. 184.) Size, 31 by 23.

Lent by Constantine A. Ionides, Esq.

No. 152 ROSSETTI'S STUDIO.

(By H. H. GILCHRIST).

Lent by H. H. Gilchrist, Esq.

IN THE SMOKING ROOM.

No. 153 PANDORA.

Monogram and date in lower l.c. Different in treatment from No. 78. Has the
sonnet inscribed on frame.

Crayons.

1879.

(S. 276.) Size, 38 by 24 $\frac{1}{2}$.*Lent by W. Theodore Watts, Esq.*

Burlington Fine Arts Club.

1884.

EXHIBITION OF DRAWINGS
OF
ARCHITECTURAL SUBJECTS
BY
DECEASED BRITISH ARTISTS.



PRINTED FOR THE BURLINGTON FINE ARTS CLUB.

1884.

Burlington Fine Arts Club.

1884.

EXHIBITION OF DRAWINGS
OF
ARCHITECTURAL SUBJECTS
BY
DECEASED BRITISH ARTISTS.



PRINTED FOR THE BURLINGTON FINE ARTS CLUB.

1884.

Metchim & Son, 20, Parliament Street, S.W., and 32, Clement's Lane, E.C.

LIST OF CONTRIBUTORS.

* The Contributors whose names are thus marked are Members of the Club.

HER MAJESTY THE QUEEN.

HIS GRACE THE ARCHBISHOP OF CANTERBURY.

- | | |
|-------------------------------------|---------------------------------|
| * AITCHISON, GEORGE, A.R.A. | LANGE, MRS. |
| ALLOM, MRS. | MARTINEAU, E. H. |
| BARRY, J. WOLFE | MILLARD, WALTER J. N. |
| BLORE, REV. E. W. | MORRIS, JOHN |
| BOLLANS, E. | * NETTLEFOLD, FREDERICK |
| BOSTOCK, J. A., C.B. | NICHOL, S. J. |
| * BOYCE, G. P. | * NORTHBROOK, EARL OF, G.C.S.I. |
| * BRASSEY, SIR THOMAS, K.C.B., M.P. | * PAGET, JOHN |
| BULWER, J. R., Q.C., M.P. | PAPWORTH, WYATT |
| * CHURCH, A. H. | PENROSE, F. C. |
| COCKERELL, MRS. F. P. | * PILLEAU, HENRY |
| COCKERELL, S. P. | PUGIN, P. P. |
| * COPE, W. H. | PULLAN, MRS. R. POPPLEWELL |
| DEANE, MRS. W. W. | * ROBINSON, J. C. |
| DEVONSHIRE, DUKE OF, K.G. | * ROGET, J. L. |
| * DILLON, FRANK | ROYAL INSTITUTE OF BRITISH |
| DOBSON, MISS | ARCHITECTS |
| * DOYLE, HENRY, C.B. | * SALTING, GEORGE |
| * DRAKE, SIR WILLIAM | SHOPPEE, C. J. |
| EASTLAKE, LADY | SMIRKE, SYDNEY |
| EMERSON, A. | * SMITH, GEORGE |
| FERREY, MRS. B. | SPIERS, R. PHENÉ |
| FERREY, B. E. | STORR, J. S. |
| FIELD, MRS. EDWIN | STORR, MRS. J. S. |
| FINE ART SOCIETY | STREET, A. C. |
| * FISHER, RICHARD | * VAUGHAN, HENRY |
| GOODEN, J. CHISHOLM | VOKINS, WILLIAM |
| * HAMILTON, EDWARD, M.D. | WILD, J. W. |
| HAMPSON, ROBERT | WILLSON, T. J. |
| * HARDWICK, P. C. | WINKWORTH, STEPHEN |
| HEBB, JOHN | * WINN, HON. ROWLAND |
| * HERTZ, W. D. | WOOD, MISS |
| * HUTCHINSON, J. H. | * WORTHINGTON, JAMES |
| HOLMES, R. R. | WYATT, LADY |
| JACKSON, J. C. | WYATT, MATTHEW |
| * KENNEDY, T. S. | WYATT, T. H. |
| KEYSER, MRS. | |



INTRODUCTORY REMARKS.



HIS is the first of our Club Exhibitions in which an attempt has been made to deal specially with Architecture as a branch of Fine Art; and the project of forming it was felt by the Committee to be in a great degree experimental. Thus, the Resolution that it should be defined as one of "Drawings of Architectural Subjects by Deceased British Artists," left its scope to be finally determined by such interpretation of these words as a sub-Committee should consider itself free to adopt. For the task of organizing such an Exhibition as should be both useful and attractive was one which laid open divers questions for discussion. Some of these it may be well to indicate. It might be contended, on the very threshold, that Architecture, like Sculpture, does not admit of full illustration, without the help of solid form; as by means of models, or by actual casts requiring space such as is afforded at the Crystal Palace, or the South Kensington Museum. Assuming, however, that a fair enough suggestion can be made by graphic art on a flat surface, such as could find accommodation in our Gallery, the problem how the subject can best be dealt with remains beset with difficulties. Apart from the necessity, by no means unimportant or easy, of separating the technical element from what properly belongs to the Fine Art which it is our aim to cultivate, the wideness of the field of study is in itself a source of bewilderment. Regarded from the most purely æsthetic point of view, some classification is requisite to a philosophic treatment, even in an Exhibition Gallery:—a division into styles; an analysis of the objects of construction, whether ecclesiastical, civil, or military; a representation

of internal, apart from that of external, form; and, finally, a distinct consideration of ornament, both as applied to the constructive element, and as a branch of the Arts allied to and merging in those of Sculpture and Painting.

Were we to take a historic view of the subject, a choice would have to be made between a system having reference to the buildings themselves, and one which concerned itself more with the artists who designed them. In the former case, to be at all comprehensive, no illustration would be possible, beyond the superficial, or merely elementary. If it be desired to confine ourselves to a single style, what style should have the preference? Some particular period might indeed be selected. For example, an adequate illustration of the successive revivals in recent times, first of Classic, and afterwards of Gothic, architecture, might have been attended with some profit. But a still better field of study is to be found among the buildings themselves, as they actually stand and are undergoing the test of daily use and observation, while others are constantly rising up afresh in ever increasing profusion.

Again, there is the temptation, hard to resist, of allowing our taste for Art to be led away into side channels by antiquarian learning or local associations, often investing with a special interest some building in itself devoid of architectural merit or attraction.

When, on the other hand, we endeavour to treat the subject in that sort of historic fashion above mentioned, which gives to the Architect the first consideration, it would seem reasonable to hope that by means of a collection of original designs, some new light might be thrown upon artistic conceptions not always equally apparent in the buildings which have been their visible result. It was by this hope that the sub-Committee were mainly directed in their earlier inquiries. But impediments of various kinds were found to stand in the way of its realization. Drawings of this kind by

our earlier architects were difficult to meet with, and when they were known to exist, it was found that they were either deposited in public institutions, such as the Soane Museum, or that at South Kensington, having no power of lending them to a private society, or they were so bound up in books as not to be available for exhibition on the walls of a gallery. These obstacles rendered the designs of the earlier architects almost unobtainable; and it was not thought expedient to fill the gallery with the perspective drawings of the modern school, which it is the fashion to issue from the architect's office, dressed in gay and unreal effects by pupils and assistants.

Sensible of these difficulties, and at the same time of the necessity of restricting in some way the wideness of scope afforded by the definition which had been adopted, the Committee deemed it their most expedient course to abstain from imposing, in the first instance, any severe limitation as to date, style, or purpose of building, except that the exhibition of works of living Artists* was (according to the recognized practice of the Club) forbidden; and to allow the character of the Exhibition to be in a great measure determined by the nature of the examples which might be found available for selection. Merely intimating, therefore, that while on the one hand purely professional designs, such as plans, elevations, sections, and other working drawings, would in general be excluded; so, on the other hand, it was not desired to exhibit landscapes or subject-pictures to which buildings were only accessory, or subordinate to a pictorial treatment; they endeavoured to ascertain, by means of a somewhat general inquiry, what works of an admissible quality would be forthcoming if required. The drawings most sought for were those in which, while to represent the architectural character of a building had been the primary aim of the draftsman, the subject had been regarded by him throughout from the Artist's, as distinguished

* Since the Catalogue was printed, it has been discovered that one drawing (at least) by a living artist has unintentionally been included in the collection.

both from the builder's and from the antiquary's or topographer's point of view.

The result of this inquiry is to be seen in the Exhibition before us. To the vagueness and latitude of construction of the terms under which the collection began, its extent and variety has been mainly due; and while this variety has imparted to it a somewhat miscellaneous character, it may have its advantage in affording matter of interest to spectators of equally varied learning and proclivities. The intermixture and combination of such sources of interest have at the same time rendered it impossible to adopt any purely philosophical system of arrangement.

With a few exceptions, to be specially referred to below, the objects exhibited come strictly within the category of *Artists' Drawings*, their attraction being derived partly from the graphic art which they display and partly from the subject delineated. In arranging the Gallery, both these considerations had to be borne in mind, and the grouping has been influenced partly by the one and partly by the other. As far as the variety of sizes, strength, materials, and degrees of finish of the Drawings would permit, those representing similar styles of Architecture have been placed together; but the proper sequence has often had to give way to the requirements of space and general expediency.

For a list of the buildings represented, the reader is referred to the numerical Catalogue which follows, but to ascertain the names of the Architects and the circumstances of erection, recourse must in general be had to Architectural and Historical Works and other authorities. With respect to the graphic Artists who have depicted them, some notes and memoranda are given in an Appendix, in which references are made to numerous volumes wherein Engravings of their Drawings may be found, and where evidence is preserved of the vast amount of industry and talent which, chiefly within the

present century, has been expended by Deceased British Artists in the illustration of Architectural subjects. Many of these Artists are little known beyond the circle of Antiquaries and Students of Architecture, and among these chiefly by their engraved works. Yet in their original drawings there are often a delicacy and a brilliancy of touch, together with other artistic qualities, which surpass the work of the Engraver, and throw photography far into the shade. Those of E. Blore, J. Coney, F. Mackenzie, A. Pugin, and others illustrate and justify this observation.

As no distinction has been made in the admission of Drawings between those Artists who have been professional Architects, and those who have confined themselves to graphic delineation, one marked result of this Collection is the prominence it gives to a few of the former class, and the evidence which it affords how well qualified some of them have been to take a high place in the ranks of the latter. Drawings by the two Cockerells, by Barry, Wyatt, Ferrey, Pugin, Papworth, Street, and others bear out this assertion; though, generally speaking, as it is reasonable to expect, the works of the professional Painters, with Turner at their head, must be allowed to occupy the foremost position.

Widely comprehensive as the Collection is, in its array of different Masters and styles of Drawing and Painting, the limitation to one class of subject gives to all a sufficient unity of purpose to enable it to afford opportunities of making some instructive comparisons between different Artists. For example, there will be found near together Pencil Drawings, very similar in size and motive, by Edridge, Prout, Holland and Burgess, in which it is interesting to study the artistic relations to one another. Many such juxtapositions might be pointed out; but these, and other matters of profitable study, may well be left to the observation of intelligent spectators.

A few Architects' designs, which form the chief exceptions above referred to, have been hung in a separate apartment. Among

these, however, are some of the most remarkable works in the Collection. By the liberality of Her Majesty the Queen, and of his Grace the Duke of Devonshire, an important series of drawings by Inigo Jones* has been placed on view there; and in the same room will be found a set of original designs by the late Mr. Decimus Burton for the still incomplete Arches at Hyde Park Corner. These, kindly lent by the Architect's niece, have a special interest at the present time.

It had also been hoped that it would have been possible to bring together a curious series of original Drawings, illustrative of Sir Christopher Wren's successive designs for St. Paul's Cathedral; the Dean and Canons having placed their collection at the disposal of the Committee. But here, as at All Souls' College, Oxford, the Wren Drawings were found to be mounted in books, to exhibit which would have required special arrangements, which were not practicable. This interesting passage in the history of Architecture, has, however, some illustration in the copy (No. 314) by Mr. Penrose of one of the All Souls' designs, and in the two highly finished interiors of St. Paul's (Nos. 207, 208); and also in Sangallo's design for St. Peter's (Nos. 307, 309), and Turner's superb View of Ely Cathedral (No. 175), a design and building each of which is said to have afforded suggestions to the architect of St. Paul's.

The Committee desire, in conclusion, to express the sincere thanks of the Club, for assistance and good will, to Her Majesty the Queen, to His Grace the Archbishop of Canterbury, to His Grace the Duke of Devonshire, the Dean and Canons of St. Paul's, the Society of Antiquaries, the Royal Institute of British Architects, and to many private Collectors and other persons, of some of whose kind offers of contributions the Committee regret to have been unable to avail themselves.

*For the description of these drawings, and for the note on Inigo Jones in the Appendix, the Club is indebted to the pen of its Member, Mr. Eustace J. A. Balfour.



CATALOGUE.

The measurements are in inches and eighths, the width preceding the height.
In each case the first name is that of the artist, and the last that of the lender.

- 1—J. J. SCOLES. The Erechthæum, Athens. Showing its condition after the first siege.
Water colour. "1824." 34 by 21-2. S. J. Nicholl.
- 2—C. R. COCKERELL, R.A. The Temple of Theseus, Athens.
Water colour. 23 7 by 16-3. Mrs. F. P. Cockerell.
- 3—HARRY WILLSON. Outer wall of Forum of Nerva. (Forum Transitorium.)
Via delle Colonnacce, Rome. Formerly known as the Temple of Pallas.
Cf. No. 12.
Water colour. "1842." 11-2 by 15. Sir William Drake.
- 4—WILLIAM J. MÜLLER. Caryatides, Erechthæum, Athens. From the interior of the Portico. The Pilaster to the left occupies the place of the figure removed by Lord Elgin, now in the British Museum. It is now replaced by a terra-cotta copy. Cf. Nos. 1, 8, and 22.
Water colour. 11-2 by 16-5. Henry Vaughan.
- 5—C. R. COCKERELL, R.A., and F. P. COCKERELL. "Study of the Mausoleum at Halicarnassus, from the texts of Pliny, Vitruvius, and Martial—from the measurements of the fragments recently excavated by the British Government, and now in the British Museum—and according to the idea published in the Classical Journal, 1847, by C. Newton and the author, C. R. Cockerell, R.A." Designed by C. R. Cockerell, R.A., and painted by F. P. Cockerell. Exhibited at the Royal Academy, 1859.
Water colour. 26 by 32-4. Mrs. F. P. Cockerell.

- 6—C. R. COCKERELL, R.A. Temple of Apollo Epicurius at Bassae, near Phigaleia in Arcadia. This drawing represents the temple as it was when Mr. Cockerell made the excavations to discover the bas-reliefs now in the British Museum. "The first he saw of them was by creeping into a hole among the fallen blocks of the temple, where a fox had made its home, and scraping among the rubbish which formed its nest, so to speak, he saw, by a crack of light coming through from above, some beautiful work which induced him to undertake the excavations." An engraving from this drawing is published in his work on the Temples of Ægina and Bassae. London, 1860.

Water colour. 1810. 28-4 by 14-4.

Mrs. F. P. Cockerell.

- 7—C. R. COCKERELL, R.A. "The Theatre of Pompeii restored; as it may have appeared in the interval of the earthquake A.D., 63, and the final catastrophe which overwhelmed the city A.D., 79; from admeasurements and delineations on the spot." Exhibited at the Royal Academy in 1831.

Water colour. 32-2 by 17-4.

Mrs. F. P. Cockerell.

- 8—SIR CHARLES BARRY, R.A. The Erechthæum, Athens; from the S.W. Barry was in Greece in 1818.

Water colour. 20-4 by 14-2.

J. W. Barry.

- 9—W. J. MÜLLER. Columns for supporting Choragic Tripods, above the Theatre of Dionysus, Acropolis, Athens.

Water colour. 9-5 by 13-6.

Edward Hamilton, M.D.

- 10—C. R. COCKERELL, R.A. The Acropolis, Athens, with the Ruins of the Temple of Jupiter Olympius.

Water colour. About 1810. 32-7 by 9.

[This drawing was much injured by damp six or seven years ago, and the sky, then of a plain blue, completely destroyed. It was repainted by a restorer, and pasted on the drawing.]

Mrs. F. P. Cockerell.

- 11—G. A. MOORE. The Temple of Segesta, Sicily.

Water colour. "1837." 18-2 by 12-5.

Matthew Wyatt.

- 12—SIR C. L. EASTLAKE, P.R.A. Outer wall of the Forum of Nerva, formerly known as the Temple of Pallas, Rome. Entablature with frieze illustrating domestic attributes of Minerva. Statue of the Goddess above. Cf. No. 3.

Water colour. 13-2 by 17.

Lady Eastlake.

- 13—J. J. SCOLES. The Temple of the Winds, Athens.

[This drawing, as well as No. 14, may be compared with Stuart's views of same places to illustrate the destruction caused by the Greek sieges of 1822.]

Water colour. "1824." 8-2 by 10-6.

S. J. Nicholl.

- 14—J. J. SCOLES. The Choragic Monument of Lysicrates. Cf. Nos. 23 and 24.

Water colour. "1824." 8-2 by 10-6.

S. J. Nicholl.

- 15—J. J. KIRBY. The Pantheon, Rome. Exterior. With ideal surroundings. In this drawing, and in No. 16, all modern additions are omitted.

Water colour. 28-4 by 19-6.

Her Majesty the Queen.

- 16—J. J. KIRBY. The Pantheon, Rome. Section. The constructive parts of the dome are omitted.

Water colour. 27-4 by 19-2.

Her Majesty the Queen.

- 17—ROBERT ADAM. Three compositions of Roman ruins.

Water colour. 3-7 by 3-4, circular 3-4 diameter, and ditto.

Miss Wood.

- 17A—W. J. MÜLLER. The Parthenon, Athens. East end.

Water colour. "1838." 16-6 by 11-4.

Frank Dillon.

- 18, 19—J. B. PAPWORTH. Two Compositions of Ruins from Palestrina (the ancient Præneste). Exhibited by the "Associated Artists in Water Colours" in 1808.

Water colour. 25-4 by 17-2, and 25-2 by 17-2.

Wyatt Papworth.

- 20—F. P. COCKERELL. The Arch of Titus, Rome.

Water colour. 18-2 by 12-4.

Mrs. F. P. Cockerell.

- 21—SIR CHARLES BARRY, R.A. The Ponte Rotto, Rome.

Pencil. About 11 by 8-4.

J. W. Barry.

- 22—JAMES STUART. The Erechthæum, Athens. Stuart calls the plate after this drawing "View of the West End of the Temple of Minerva Polias and of the Pandrosium." The Turkish Commander, Disdor Aga, is seen watching the excavations being carried on. Stuart himself, in a Greek dress, to the right drawing the ruins.

Water colour. About 1751. 15-2 by 10-6.

Royal Institute of British Architects.

- 23—JAMES STUART. The Choragic Monument of Lysicrates. "Taken from the further end of the Garden belonging to the Hospitium of the Capuchins." At that time more than half the monument was concealed. The space around is now cleared, but the monument is still the property of France.

Water colour. About 1751. 15-2 by 10-6.

Royal Institute of British Architects.

- 24—JAMES STUART. The Octagon Tower of Andronicus Cyrrhestes, known as the Tower of the Winds. "Taken from the window of the house of the Muderess Effendi. The Turk with the long hair is the Sheik Mustapha, the head of those Dervishes who perform the circular dance in the Tower of the Winds, at the top of which he has placed a large wooden model of his turban. The female figures represent a Christian matron of distinction accompanied by her three daughters and a maid servant."

Water colour. About 1751. 17-4 by 12-4.

Royal Institute of British Architects.

- 25—JAMES STUART. "View of the Acropolis, Athens. Taken from the situation of the Ancient Piræic Gate." In the foreground a body of Turks engaged in playing "Jereet." The old Turkish walls, the tower, and the fortress into which the north wing at the Propyleum was built, are shown here.

Water colour. About 1751. 27-6 by 14.

Royal Institute of British Architects.

- 26—JAMES STUART. "Amphitheatre of Pola in Istria, from the West."
Water colour. 1750. 18-4 by 12.
Royal Institute of British Architects.
- 27—JAMES STUART. "Temple of Rome and Augustus, Pola."
Water colour. 15-2 by 10-6.
Royal Institute of British Architects.
- 28—JAMES STUART. "Doric Temple at Corinth." Here we see twelve columns
and a considerable portion of the Architrave; some forty years later
(in 1795) Hawkins found only seven columns standing. Three still remain.
Water colour. 1751. 15-2 by 10-6.
[These seven drawings (Nos. 22 to 28) were engraved in Stuart and Revett's
great work between the years 1762 and 1816.]
Royal Institute of British Architects.
- 29—SIR CHARLES BARRY, R.A. The Great Hall, Karnak.
Water colour. 26-2 by 36-7.
J. W. Barry.
- 30—SIR CHARLES BARRY, R.A. The two Obelisks in front of the temple of
Rameses II., Luxor. That to the right is now in the Place de la Concorde,
Paris.
Pencil. About 1818. 13-2 by 18-1.
J. W. Barry.
- 31—SAMUEL PROUT. Interior of the Basilica of Constantine, with the Bell
Tower of Sta. Francesca Romana, Rome.
[Engraved by J. B. Allen in Jennings's "Landscape Annual," 1831, as the
"Temple of Peace."]
Water colour. 11-5 by 16-6.
Frederick Nettlefold.
- 32—SIR M. DIGBY WYATT. Arch of Titus, Rome.
Water colour. 27-6 by 20.
Lady Wyatt.
- 33—SIR CHARLES BARRY, R.A. Phile. General view from the Island of
Biggeh.
Pencil. 27 2 by 16.
J. W. Barry.

- 34—F. P. COCKERELL. Temple of Segesta.
Water colour. 1857. 17-2 by 11-6.
Mrs. F. P. Cockerell.
- 35—F. P. COCKERELL. The Temple of Neptune, from the interior of the so-called Basilica, Pæstum.
Water colour. 1857. 17-2 by 11-6.
Mrs. F. P. Cockerell.
- 36—DAVID ROBERTS, R.A. Great gateway of the Temple of the Sun, Baalbec. The half displaced block of the architrave is now supported by a pier of masonry.
Water colour. "May 7, 1839." 14-2 by 20-2.
Sir Thomas Brassey, K.C.B., M.P.
- 37—J. B. PAPWORTH. "The Statues of Memnon (restored), near Thebes."
Water colour. 1813. 17-4 by 12.
Wyatt Papworth.
- 38—F. P. COCKERELL. "A Poet's home at Pompeii."
Water colour. 16 by 13-2.
Mrs. F. P. Cockerell.
- 39—C. R. COCKERELL, R.A. Restoration of a House in Pompeii.
Water colour. 14-2 by 10-2.
Mrs. F. P. Cockerell.
- 40—C. R. COCKERELL, R.A. Interior of Palace of Ali Pasha at Janina. Ali Pasha and his two sons are seated on divans. The Palace was shortly after destroyed by the Albanians, and the Pasha with all his family killed.
Water colour. About 1811-15. 14-4 by 9-3.
Mrs. F. P. Cockerell.
- 41—J. B. PAPWORTH. Design for an "Altar-piece, in the private chapel at the seat of a nobleman, intended to combine in its structure, architecture, painting, and sculpture."
[Exhibited at the Royal Academy, 1815.]
Water colour. 9-2 by 11-4.
Wyatt Papworth.

- 42—SYDNEY SMIRKE, R.A. Tomb of Theodoric, Ravenna.
 [Mr. Smirke published an "Account of the Mausoleum of Theodoric at Ravenna," with plan and one plate, in the "Archæologia," vol. 23.]
 Sepia. About 13 by 9-4.
 Sydney Smirke.
- 43—SYDNEY SMIRKE, R.A. Trajan's Arch. Ancona.
 Sepia. About 9-4 by 8-4.
 Sydney Smirke.
- 44—SIR CHARLES BARRY, R.A. Temples of Vesta and Fortuna Virilis, Rome, with the Casa di Rienzi in the distance.
 Sepia. 12-4 by 9-1.
 J. W. Barry.
- 45—SIR A. W. CALLCOTT, R.A. Ruin of the Temple of Gertasee, Nubia.
 Water colour. 9 by 6-3.
 James Worthington.
- 46—COL. BATTY. Temples of Vesta and Fortuna Virilis, Rome.
 Water colour. 4-4 by 4.
 E. H. Martineau.
- 47—C. R. COCKERELL, R.A. "A Tribute to the Memory of Wren." A group of Sir Christopher Wren's principal buildings. Composed by C. R. Cockerell, R.A.; chiefly coloured by Geo. Dodgson. [Exhibited at the Royal Academy in 1838.]
 Water colour. 52-2 by 38-6.
 Mrs. F. P. Cockerell.
- 48—SYDNEY SMIRKE, R.A. Temple of Concord, Agrigentum. East front.
 Pencil. About 13 by 6.
 Sydney Smirke.
- 49—SYDNEY SMIRKE, R.A. Restoration of a Greek Doric Temple.
 Sepia. About 10 by 8.
 Sydney Smirke.
- 50—SIR CHARLES BARRY, R.A. Temple of Neptune from the North. Beyond to the left the ruins of the so-called Basilica. Pæstum.
 Pencil. 15-3 by 9-7.
 J. W. Barry.

- 51—SIR CHARLES BARRY, R.A. Colosseum, Rome. Before the building of the Buttress wall under Pius VII.

Pencil. About 13 by 9.

J. W. Barry.

- 52—JOSEPH NASH. Interior of Wollaton Hall, near Nottingham.
[Lithographed in "The Mansions of England." 3rd Series.]

Water colour. "1841." 14-6 by 20.

J. C. Robinson.

- 53—SIR M. D. WYATT. The Church of the Confraternità of SS. Andrea and Bernadino (Dei Nobili della Giustizia), Perugia. Façade decorated by Agostino Ducci.

Water colour. 9-2 by 14.

Matthew Wyatt.

- 54—GEORGE DODGSON. From the Top of St. Paul's.

Water colour. 17 by 13.

J. Chisholm Gooden.

- 55—JOSEPH NASH. Interior of a Hall in Hampton Court Palace, in the time of Wolsey.

Water colour. 16-6 by 11-2.

J. C. Robinson.

- 56—W. H. BARTLETT. Exterior of Town Hall, Ghent. Cf. No. 136.

Sepia. 6-5 by 9.

Sir Wm. Drake.

- 57—THOMAS MALTON. Street now destroyed, leading to Old Palace Yard, Westminster. Front of the Old Law Courts on the left.

Water colour. 18-5 by 12-7.

E. H. Martineau.

- 58—W. W. DEANE. Hall of the Senate, with Tintoretto's Pietà above the Throne. Doge's Palace, Venice.

Water colour. 26-6 by 18.

Mrs. W. W. Deane.

- 59—SIR M. D. WYATT. Interior of an Italian Church.

Water colour. 9-6 by 15-4.

Matthew Wyatt.

- 60—** . PYNE. Interior of Shakspeare's House, Stratford-on-Avon.
 [From the collection of James Ward, R.A.]
 Water colour. 13-5 by 7-4.
 George Smith.
- 61—**R. W. BILLINGS. Court Yard of Newark Castle, on the Firth of Clyde.
 [Engraved by G. B. Smith in the "Baronial and Ecclesiastical Antiquities of Scotland." Vol. 4, plate 24.]
 Sepia and Indigo. 8-7 by 7-4.
 John Hebb.
- 62—**THOMAS ALLOM. "A design for improving the property on the banks of the Thames between London and Blackfriars Bridges." View looking down the river.
 [This drawing and No. 63 were exhibited at the Royal Academy in 1846 and 1848.]
 Water colour. 52 by 28-4.
 Mrs. Allom.
- 63—**THOMAS ALLOM. See No. 62. View looking up the river.
 Water colour. 47 by 20-4.
 Mrs. Allom.
- 64—**THOMAS MALTON. "Great Court, Somerset Place."
 [Engraved in Malton's "London and Westminster," plate dated 5th Nov., 1796.]
 Water colour. 12 by 8-3.
 Sir Wm. Drake.
- 65—**THOMAS MALTON. North side of the Great Court, Somerset Place.
 Cf. No. 66.
 Water colour. 9-4 by 6-4.
 James Worthington.
- 66—**THOMAS MALTON. "North side of the Great Court, Somerset Place."
 [Engraved in Malton's "London and Westminster," plate dated 5th Nov., 1796.] Cf. No. 65.
 Water colour. 12 by 8-3.
 Sir Wm. Drake.
- 67—**THOMAS MALTON. Broker's Exchange; interior of the Bank of England.
 Water colour. 19-6 by 13-5.
 E. H. Martineau.

- 68—J. S. COTMAN.** Interior of Crosby Hall, Bishopsgate Street ; when used as a cloth wareroom.

Water colour. 1831. 22 by 15-2.

J. R. Bulwer, Q.C., M.P.

- 69—JOSEPH NASH.** Library at Merton College, Oxford.

Water colour. "1861." 11 by 13.

Sir Wm. Drake.

- 70—JOSEPH NASH.** Entrance to Speke Hall, Lancashire.

[Lithographed in "The Mansions of England." 4th Series.]

Water colour. 11-2 by 16-1.

P. C. Hardwick.

- 71—F. R. COCKERELL.** Interior of the Church of Santo Spirito, Florence.

Sepia. 9-3 by 7-4.

Mrs. F. P. Cockerell.

- 72—CHARLES WILD.** Quadrangle, St. John's College, Oxford.

Water colour. 1820. 8-5 by 5-7.

J. W. Wild.

- 73—FREDERICK MACKENZIE.** West Doorway of Rochester Cathedral.

[Engraved by R. Roffe in the "Beauties of England and Wales," vol. 8, p. 639.]

Water colour. 7-1 by 5-5.

Sir Wm. Drake.

- 74—S. H. GRIMM.** Cowdray House, near Midhurst, Sussex, W. view. Built about 1530, by Fitzwilliams, Lord Southampton. Afterwards the seat of Lord Viscount Montague. Burnt 1793. The ruin still exists.

Water colour. 16-4 by 11-4.

Richard Fisher.

- 75—S. H. GRIMM.** Cowdray House, N.E. front. See No. 74.

Water colour. 16-4 by 11-4.

Richard Fisher.

- 76—THOMAS MALTON.** Part of the Bank of England and Old Royal Exchange.

Water colour. 13-6 by 17-7.

E. H. Martineau.

- 77—J. M. W. TURNER, R.A.** "Sketch of a building in London after a fire."
 [Probably the drawing exhibited in the Royal Academy in 1792 as "The Pantheon, the Morning after the Fire." The Pantheon was burnt on 14th January, 1792.]
 Water colour. 9-4 by 11-6.
 P. C. Hardwick.
- 78—GEORGE DODGSON.** Greenwich Hospital.
 Water colour. 12-6 by 9.
 J. A. Bostock, C.B.
- 79—SAMUEL PROUT.** Albert Dürer's House, Nuremberg.
 [Exhibited by the Fine Art Society, 1880. See Ruskin's Notes, p. 59.]
 Pencil. 10-4 by 8.
 The Fine Art Society.
- 80—JAMES MALTON.** West Front of Trinity College, Dublin.
 [Engraved by the Artist in his work on Dublin, with different figures. Plate dated "March, 1793."]
 Water colour. 1796. 30 by 20-4.
 Henry Doyle, C.B.
- 81—EDWARD DAYES.** Greenwich Hospital.
 Water colour. "1788." 22-2 by 16-4.
 Henry Pilleau.
- 82—SIR JEFFRY WYATVILLE, R.A.** Windsor Castle. Gateway and Keep.
 Water colour. 13-6 by 18-1.
 Matthew Wyatt.
- 83—PAUL SANDBY, R.A.** Windsor Castle. "View from the Black Rod, the Round Tower, Royal Court, and Devil's Tower, &c."
 Water colour. 17 by 11.
 Her Majesty the Queen.
- 84—PAUL SANDBY, R.A.** Gateway, Windsor Castle.
 Water colour. 19-2 by 14.
 Her Majesty the Queen.
- 85—GEORGE SHEPHERD.** Church of St. Clement Danes, London. 1814.
 Water colour. 5-3 by 8-5.
 Sir Wm. Drake.

- 86—GEORGE SHEPHERD. Church of St. Martin's-in-the-Fields, London. 1815.
Water colour. 5-3 by 7-6.
Sir Wm. Drake.
- 87—SIR JEFFRY WYATVILLE, R.A. Bird's-eye "Sketch View of Alterations
at Windsor."
Pen drawing, tinted. 22 by 10.
Matthew Wyatt.
- 88—A. WELBY PUGIN. "An Old House, Rouen."
Water colour. 5-4 by 9-6.
P. P. Pugin.
- 89—JOSEPH NASH. Wollerton Manor House, near East Barsham, Norfolk,
Erected about 1500.
[Drawn for "A Series of Views illustrative of Pugin's Examples of Gothic
Architecture," 4to., 1830.]
Sepia. 8-7 by 7.
Wyatt Papworth.
- 90—SIR JEFFRY WYATVILLE, R.A. "The Old Limekiln Seat in the Slopes,
Windsor Castle."
Brown and Grey. 7-4 by 11.
Matthew Wyatt.
- 91—FREDERICK MACKENZIE. Interior of the Church of St. Stephen,
Wallbrook.
Water colour. 4-6 by 6-7.
Sir Wm. Drake.
- 92—PAUL SANDBY, R.A. Postern Gate, Canterbury. Now destroyed.
Water colour. 5-7 by 4-2.
His Grace the Archbishop of Canterbury.
- 93—JOSEPH NASH. Tower of Wollerton Manor House, near East Barsham,
Norfolk. Erected about 1500.
[Drawn for "A Series of Views illustrative of Pugin's Examples of Gothic
Architecture," 4to., 1830.]
Sepia. 6-7 by 9-2.
Wyatt Papworth.

94—J. A. BELL & F. MACKENZIE. Four views in the University of Cambridge.

Sepia.

(1) Caius College. Front in Trinity Street (by Bell).

3-6 by 5-4.

(2) Trinity, from St. John's Old Bridge (by Bell).

5-4 by 3-5.

(3) Gateway, Trinity Stables (by Mackenzie).

5-5 by 4.

(4) St. John's College New Bridge (by Bell).

5-6 by 4.

[1, 2 and 4 are engraved by J. Le Keux in "Memorials of Cambridge."]

Mrs. Lange.

95—F. MACKENZIE & J. A. BELL. Four views in the University of Cambridge.

Sepia.

(1) University, or Great St. Mary's Church (by Bell).

5-4 by 3-7.

(2) The University, or Pitt Press (by Mackenzie).

5-3 by 3-7.

(3) Queen's College, Second Court (by Mackenzie).

5-6 by 3-7.

(4) St. Peter's College, Gisborne Court (by Mackenzie).

5-6 by 3-7.

[Engraved by J. Le Keux in "Memorials of Cambridge."]

Mrs. Lange.

96—JOHN BURGESS. Old Houses ; Street in Dinan, Brittany.

Pencil. 10-6 by 14-5.

R. P. Spiers.

97—EDWARD BLORE. Monument to one of the Babington Family, in Church of Kingston-on-Soar, near Kegworth. [Not engraved.]

Sepia. 8-6 by 8-2.

Rev. E. W. Blore.

98—SAMUEL AUSTIN. Old Church, Malvern Wells.

Water colour. 11 by 8-4.

Sir William Drake.

- 99—SAMUEL PROUT. Domo d'Ossola.
 [Engraved by Wm. Wallis in Jennings's "Landscape Annual," 1830.]
 Water colour. 23-4 by 17-4.
 T. S. Kennedy.
- 100—HENRY EDRIDGE, A.R.A. "The Abbey Church of St. Ouen from Place Rabec, Rouen."
 Pencil. "1819." 12-1 by 17-5.
 The Fine Art Society.
- 101—HENRY EDRIDGE, A.R.A. Evreux Cathedral. Exterior.
 Pencil. "1819." 11-4 by 17-7.
 Geo. Smith.
- 102—JOSEPH NASH. Hall of Eltham Palace, Kent. Exterior. Erected about 1480.
 [Drawn for "A Series of Views illustrative of Pugin's Examples of Gothic Architecture," 4to., 1830.]
 Sepia. 8-7 by 6-6.
 Wyatt Papworth.
- 103—JOSEPH NASH. Episcopal Palace, Croydon, as it appeared after the fall of the East End Wall, 6th June, 1830.
 [Drawn for "A Series of Views illustrative of Pugin's Examples of Gothic Architecture," 4to, 1830.]
 Sepia. 9-7 by 8.
 Wyatt Papworth.
- 104—HENRY EDRIDGE, A.R.A. Entrance to Taunton, Somersetshire.
 Sepia and Grey. 9-4 by 12-3.
 Jas. Worthington.
- 105—CHARLES WILD. Trinity College, Cambridge. Library and part of North side of Neville's Court. The former by Wren, the latter built about 1613-15.
 Water colour. 10 by 6-4.
 J. W. Wild.
- 106—BENJAMIN FERREY. Vincennes.
 Water colour. 7 by 5.
 Mrs. Ferrey.
- 107—FREDERICK NASH. Interior of Westminster Abbey.
 Water colour. 35 by 44.
 Earl of Northbrook, G.C.S.I.

- 108**—THOMAS ALLOM. Truro Church, Cornwall.
 [Engraved by E. Challis in Fisher's "Cornwall Illustrated," 1831.]
 Sepia. 6 by 3-6.
 W. D. Hertz.
- 109**—JOHN CARTER. West Front, Ely Cathedral.
 Water colour. 6-5 by 8.
 R. R. Holmes.
- 110**—EDWARD BLORE. Interior of Peterborough Cathedral.
 [Coloured by another hand.]
 Water colour. 18-4 by 13-6.
 Rev. E. W. Blore.
- 111**—A. WELBY PUGIN. St. Martin's Church, Herne, Kent.
 Water colour. 6-6 by 9-3.
 T. S. Kennedy.
- 112**—CHARLES WILD. Iffley Church, Oxfordshire; Norman doorway and part of interior.
 Water colour. 1814. 5-4 by 7-1.
 J. W. Wild.
- 113**—J. SCARLETT DAVIS. Interior of the Church of St. Eustache, Paris.
 Water colour. "1836." 10-7 by 6-2.
 William Vokins.
- 114**—J. SCARLETT DAVIS. Interior of the Church of St. Roch, Paris. (?)
 Water colour. "1836." 11-1 by 6-4.
 William Vokins.
- 115**—SAMUEL PROUT. The Marien Kapelle, from the Market Place, Würzburg.
 Water colour. 27-4 by 21.
 James Worthington.
- 116**—SAMUEL PROUT. East end of the Cathedral, from the Market Place, Würzburg.
 Pencil. 11-2 by 17.
 T. S. Kennedy.
- 117**—SAMUEL PROUT. The Cathedral of St. Maurice, Angers.
 Pencil. 10-4 by 16.
 T. S. Kennedy.

- 118—J. W. ARCHER. Monument to Alfrid, King of Bernicia (the Northern Division of Northumberland), at Bewcastle, Cumberland ; West side.

Water colour. 10-3 by 14-5.

R. P. Spiers.

- 119—JOHN CARTER. "The Porch, or principal entrance at the West front of Lichfield Cathedral."

Brown and blue. "1782." 9-4 by 14-7.

J. C. Jackson.

- 120—BENJAMIN FERREY. Church of St. Nicholas, Caen.

Water colour. 7-1 by 5.

Mrs. Ferrey.

- 121—BENJAMIN FERREY. Le Mans Cathedral.

Water colour. 7 by 4-7.

Mrs. Ferrey.

- 122—J. S. COTMAN. A Norman Tower on a flat shore.

Water colour. 15 by 10-3.

Mrs. Edwin Field.

- 123—A. WELBY PUGIN. Amiens from the South-East.

Water colours. 9 by 5-4.

P. P. Pugin.

- 124—F. MACKENZIE and J. A. BELL. Four views in the University of Cambridge.

Sepia.

- (1) Trinity College Entrance Gateway (by Mackenzie).

3-6 by 5-3.

- (2) King's College, Interior of Hall (by Mackenzie).

3-6 by 5-4.

- (3) St. John's College New Buildings (by Mackenzie).

4 by 5-5.

- (4) Queen's College Entrance Gateway, "as taken in 1837" (by J. A. Bell).

4 by 5-4.

[Engraved by John Le Keux in "Memorials of Cambridge."]

Mrs. Lange.

- 125**—HUGH O'NEILL. West Doorways, Rouen Cathedral.
Pencil. 11-3 by 15-2.
R. Phené Spiers.
- 126**—EDWARD BLORE. Interior of Roslin Chapel, near Edinburgh.
Sepia. 6-4 by 9-4.
Rev. E. W. Blore.
- 127**—WILLIAM ALEXANDER. Porch, St. Peter's in the East, Oxford.
Water colour. 5-6 by 7-6.
R. Phené Spiers.
- 128, 129**—GEORGE AITCHISON. Two views in the Tower of the Church of
St. Bartholomew the less, London, 1824.
Inigo Jones was christened in this Church, 19th July, 1573.
Water colour. Each 10 by 16.
George Aitchison, A.R.A.
- 130**—PAUL SANDBY, R.A. West Gate, Canterbury.
Water colour. 5-7 by 4-2.
His Grace the Archbishop of Canterbury.
- 131**—W. L. LEITCH. Doorway in Glasgow Cathedral.
Water colour. 7-6 by 8-3.
J. L. Roget.
- 132**—D. H. McKEWAN. Interior, Hardwick Hall.
Water colour. 21-6 by 14-4.
J. A. Bostock, C.B.
- 133**—GEORGE DODGSON. Courtyard, Haddon Hall.
Water colour. "1858." 19-4 by 13.
J. Chisholm Gooden.
- 134**—JOHN BURGESS. Calvary; Pleyben, Finisterre. Built 1670.
Water colour. 21-4 by 14-6.
E. Bollans.
- 135**—LAKE PRICE. Interior of the Choir of the Frari, Venice
[Lithographed by Joseph Nash in Lake Price's "Interiors and Exteriors in
Venice," fo., 1843, pl. 20.]
Water colour. "1840." 17-2 by 13-3.
Sir William Drake.

- 136—W. H. BARTLETT. Exterior of Town Hall, Ghent. Cf. No. 56.
Water colour. 6.5 by 9.
W. D. Hertz.
- 137—SAMUEL PROUT. Tour de l'Horloge, Evreux.
Pencil. 10 by 15.4.
T. S. Kennedy.
- 138—THOS. H. CROMEK. A Norman Doorway.
Water colour. 9.6 by 12.
T. S. Kennedy.
- 139—SAMUEL PROUT. Houses in Cologne.
Pencil. 7 by 10.1.
Sir William Drake.
- 140—BENJAMIN FERREY. Gateway, Athelhampton, Dorsetshire.
Water colour. 16 by 21.7.
Mrs. Ferrey.
- 141—JOSEPH NASH. Drawing Room in Speke House, Lancashire.
[Lithographed in the "Mansions of England." 4th Series.]
Water colour. 19 by 13.
Henry Vaughan.
- 142—SAMUEL PROUT. Church of Sta. Maria dei Miracoli, Venice.
Pencil. 10 by 14.2.
Edward Hamilton, M.D.
- 143—HUGH O'NEILL. Chapel in Beaumaris Castle.
Pencil. 17 by 12.
R. P. Spiers.
- 144—J. H. D'EGVILLE. Tintern Abbey.
Water colour. "1844." 13.2 by 16.3.
Edward Hamilton, M.D.
- 145—JOHN BURGESS. Stratford-on-Avon Church, with old pew and stone pulpit,
removed during recent restorations.
Water colour. 12.2 by 17.2.
E. Bollans.

- 146—JAMES HOLLAND.** Desecrated Church of St. Laurent, Rouen.
Pencil. "1850." 11-6 by 17. Edward Hamilton, M.D.
- 147—JOHN BURGESS.** Chartres Cathedral ; North Porch and Texier's Spire.
Water colour. 14 by 23-4. E. Bollans.
- 148—S. A. HART, R.A.** Interior of the Abbey Church of St. Albans ; looking West.
Water colour. 13 by 16-2. R. Phené Spiers.
- 149—UNKNOWN.** Interior of the Abbey Church of St. Albans ; looking East.
Water colour. 16-6 by 21-4. George Smith.
- 150—SAMUEL PROUT.** Part of the Façade of the Knights' Hall, Castle of Heidelberg.
Water colour. 9-3 by 12-6. Frederick Nettlefold.
- 151—J. C. BUCKLER.** Fountain's Abbey, Yorkshire.
Water colour. "1840." 14-4 by 20-3. Jas. Worthington.
- 152—SAMUEL PROUT.** Church in Normandy.
Water colour. 9-3 by 14-1. Henry Vaughan.
- 153—UNKNOWN.** Church of St. Pierre, Caen, Normandy. The Moat was filled up in 1860.
Pen and ink, outline. 21-3 by 17. Robert Hampson.
- 154—T. TALBOT BURY.** Pulpit in Strasbourg Cathedral.
Water colour. 16-1 by 27-6. Matthew Wyatt.
- 155—THOS. HEARNE.** Dunstable Church, Bedfordshire ; exterior.
Water colour. 5-3 by 8-4. Jas. Worthington.

- 156—HENRY EDRIDGE, A.R.A. Christ Church, Oxford.
Pencil. 11-2 by 15-1.
The Fine Art Society.
- 157—JOHN CONEY. Westminster Abbey.
Water colour. 24-2 by 29-2.
Jas. Worthington.
- 158—THOS. HEARNE, Thaxted Church, Essex ; exterior.
Water colour. 7-6 by 9-7.
Jas. Worthington.
- 159—WILLIAM ALEXANDER. Entrance to Bishop's Palace, Wells.
Grey. 9-4 by 7.
George Smith.
- 160—J. M. W. TURNER, R.A. Leiston Abbey, near Aldborough, Suffolk.
Water colour. 10-4 by 12.
J. C. Jackson.
- 161—J. M. W. TURNER, R.A. Battle Abbey, Sussex.
Water colour. 10-1 by 6-1.
Frederick Nettlefold.
- 162—A. WELBY PUGIN. A Church on the Rhine.
Water colour. 7-5 by 10-4.
P. P. Pugin.
- 163—A. WELBY PUGIN. Bishop's Palace, Beauvais. Now Palais de Justice.
Water colour. 9-1 by 12-7.
P. P. Pugin.
- 164—A. WELBY PUGIN. A Gothic Building in a Town.
Water colour. 7-6 by 9-1.
P. P. Pugin.
- 165—CHARLES WILD. Church of St. Jacques, Antwerp ; interior.
[The Altar of the Holy Sacrament.]
Water colour, 23 by 29.
J. W. Wild.

- 166—J. M. W. TURNER, R.A. Interior of Westminster Abbey. Inscribed
"William Turner, Natus 1775."

Water colour. 15.4 by 21.2.

John Morris.

- 167—J. M. W. TURNER, R.A. "A Country Church on a height.

Water colour. 9.2 by 6.7.

George Smith.

- 168—W. W. DEANE. North Porch of Chartres Cathedral, 1871.

Water colour. 38 by 27.

Mrs. W. W. Deane.

- 169—J. M. W. TURNER, R.A. Melrose Abbey.

Water colour. 16.3 by 13.3.

James Worthington.

- 170—J. M. W. TURNER R.A. Gothic arch in the Cloister wall of Evesham Abbey,
Worcestershire. Signed "W. Turner."

Water colour. 10.6 by 8.2.

James Worthington.

- 171—J. M. W. TURNER, R.A. St. Mary's Church, Stafford.

Water colour. 6 by 4.1.

P. C. Hardwick.

- 172—CHARLES WILD. North Porch, Chartres Cathedral.

Water colour. 14.3 by 10.6.

J. W. Wild.

- 173—CHARLES WILD. Rouen Cathedral; South Transept. Exterior.

[The subject enlarged was engraved in a coloured Aquatint Facsimile in
a Series of 12 Views of Foreign Cathedrals.]

Water colour. 6 by 9.5.

J. W. Wild.

- 174—W. W. DEANE. "L'Orto del Paradiso." Church of Santa Prassede, Rome.

Water colour. 19.4 by 28.

Mrs. W. W. Deane.

- 175—J. M. W. TURNER, R.A. Interior of Ely Cathedral.
Water colour. 19-4 by 25.
Stephen Winkworth.
- 176—DAVID COX. Leominster Church. Exterior. Afterwards restored by Sir
Gilbert Scott, 1866.
Sepia and Grey. 12-6 by 9-4.
J. S. Storr.
- 177—W. W. DEANE. Chapel behind the Puerta de Justicia. Alhambra, Granada.
Water colour. 19-4 by 23-4.
Mrs. W. W. Deane.
- 178—THOS. GIRTIN. Jedburgh Abbey.
Water colour. 12 by 14-5.
Jas. Worthington.
- 179—J. M. W. TURNER, R.A. Four views of English Ruins.
(1) St. Mary's, Colchester.
(2) Rumborough Priory, Suffolk.
(3) Hedingham Castle, Halsted, Essex. Pure Anglo-Norman. Between
1088 and 1107, A.D. Once the seat of the Ancient family of the
De Veres, Earls of Oxford. King Henry the VII. was entertained here
in great state.
(4) Portchester Castle, Hants.
Water colour. Each 4-6 by 3.
Hon. Rowland Winn.
- 180—SAMUEL PROUT. Bamberg.
Pencil. 16 by 10.
T. S. Kennedy.
- 181—DAVID ROBERTS, R.A. Burgos Cathedral. West Front.
[Engraved by E. Challis in Jennings's "Landscape Annual," 1837.]
Water colour. "1836." 10-2 by 15-4.
Henry Vaughan.
- 182—G. E. STREET, R.A. Monument, East of San Pietro Martiri, Verona.
Water colour. "1872." 9-4 by 11.
A. C. Street.

- 183—G. E. STREET, R.A. Das Goldene Dach. Innsbruck.
Water colour. "1868." 8-2 by 11-2.
A. C. Street.
- 184—G. E. STREET, R.A. Crypt of the Duomo, Aquileja.
Water colour. "1872." 8-2 by 10-2.
A. C. Street.
- 185—G. E. STREET, R.A. Capital : Lower Arcade, Piazzetta front of Doge's
Palace, Venice.
Water colour. "1868." 8-5 by 10-6.
A. C. Street.
- 186—GEORGE DODGSON. Gothic porch of a Cathedral.
Charcoal. 17-4 by 10-7.
W. H. Cope.
- 187—SAMUEL PROUT. The Entombment ; in the Church of St. Jacques,
Dieppe.
Pencil. 17-6 by 13-6.
J. H. Hutchinson.
- 188—SIR M. D. WYATT. Church of San Benedetto, Subiaco ; interior.
Water colour. 29 by 21.
Lady Wyatt.
- 189—DAVID ROBERTS, R.A. Transept of the Church of St. Miguel, Xeres.
[Engraved in Jennings's "Landscape Annual," 1836.]
Water colour. "1834." 10-2 by 14-2.
Henry Vaughan.
- 190—DAVID ROBERTS, R.A. Church of the Holy Sepulchre, Jerusalem.
Water colour. "April 11, 1839." 19 by 12-6.
Sir Thomas Brassey, K.C.B., M.P.
- 191—C. R. COCKERELL, R.A. Interior of the Church of San Paolo fuori le
Mura, Rome. Before the Fire of July, 1823.
Sepia and Indigo. 12 by 8.
Mrs. F. P. Cockerell.
- 192—SAMUEL PROUT. Rubens's House, Antwerp. The Italian screen and
archway, leading into the garden, designed by Rubens.
[Exhibited by the Fine Art Society in 1880. See Ruskin's Notes, p. 59.]
Pencil. 11-1 by 16.
The Fine Art Society.

193—F. P. COCKERELL. "Laborare et Orare." Cloisters of a Monastery.

[Composition suggested by St. Antonio, Padua.]

Water colour. 22 by 16-4.

Mrs. F. P. Cockerell.

194—DAVID ROBERTS, R.A. Church of the Nativity at Bethlehem.

Water colour. "April 6th, 1839." 20 by 14.

Sir Thomas Brassey, K.C.B., M.P.

195—THOMAS ALLOM. Fountain of Sultan Ahmet III., near the Bab-i-Hummayoun, or Great Gate of the Seraglio, Constantinople. This name, literally the "High Gate," is said to have originated, through its French equivalent, the designation "The Sublime Porte" for the seat of Turkish diplomacy.

[Engraved by E. Challis in Walsh's "Constantinople, &c." Vol. 2, p. 6.]

Water colour. 11-6 by 8.

Mrs. J. S. Storr.

196—C. ROGERS COTTON. Whitby Abbey; with the Tower standing.

Sepia. 13-7 by 9-4.

J. C. Jackson.

197—W. W. DEANE. Chapel of the Holy Cross, St. Mark's, Venice.

Water colour. 9-6 by 16.

Mrs. W. W. Deane.

198—SIR M. D. WYATT. Baptistery, St. Mark's, Venice.

Water colour. 8 by 11-2.

T. H. Wyatt.

199—THOMAS ALLOM. Interior of Greek Church of St. Theodore. Pergamus, Asia Minor.

[Engraved by T. A. Prior in Walsh's "Constantinople, &c." Vol. 2, p. 35.]

Water colour. 11-6 by 16-3.

Mrs. J. S. Storr.

200—J. PARK. Cathedral and Tower of Pisa.

Indian Ink. 19-4 by 13.

G. P. Boyce.

- 201**—SAMUEL PROUT. Palazzo Pisani a San Polo. Grand Canal, Venice.
 [Engraved by W. R. Smith in Jennings's "Landscape Annual," 1831.]
 Water colour. 16-3 by 10-4. Frederick Nettlefold.
- 202**—JOHN BURGESS. Westminster Abbey. Interior.
 Water colour. 10 by 17-2. E. Bollans.
- 203**—DAVID ROBERTS, R.A. Part of a Gothic ruin. Early English.
 Sepia. 9-2 by 12-4. G. P. Boyce.
- 204**—SAMUEL PROUT. Petrarch's Tomb at Arqua.
 [Exhibited by the Fine Art Society, 1880. See Ruskin's Notes, p. 59.
 Engaved by Wallis in Rogers's "Italy," 1830, p. 88.]
 Pencil. 10 by 14-3. The Fine Art Society.
- 205**—SAMUEL PROUT. Petrarch's House at Arqua.
 [Exhibited by the Fine Art Society, 1880. See Ruskin's Notes, p. 59.
 Engraved by Charles Heath in Jennings's "Landscape Annual," 1830.]
 Pencil. 10 by 14-3. The Fine Art Society.
- 206**—THOMAS ALLOM. Ruins of Hierapolis, Asia Minor. From the Theatre.
 [Engraved by S. Fisher in Welsh's "Constantinople, &c." Vol. 2, p. 17.]
 Water colour. 12-1 by 17-6. Mrs. J. S. Storr.
- 207**—F. P. COCKERELL and J. E. GOODCHILD. Interior of St. Paul's
 Cathedral, London, according to an unexecuted design by Sir Christopher
 Wren.
 Sepia. 36-4 by 34 (top round.)
 Royal Institute of British Architects.
- 208**—F. P. COCKERELL and J. E. GOODCHILD. Interior of St. Paul's
 Cathedral, London, according to an unexecuted design by Sir Christopher
 Wren.
 Sepia. 37-4 by 28.
 Royal Institute of British Architects.

Nos. 209 to 231 ARE ON THE FIRST SCREEN.

- 209**—SYDNEY SMIRKE, R.A. "Convent of the Certosa, Pavia." (?)
Pencil. About 9 by 5-4.
Sydney Smirke.
- 210**—SYDNEY SMIRKE, R.A. Palazzo Doria, Genoa.
Indian ink. 9-2 by 6-4.
Sydney Smirke.
- 211**—SYDNEY SMIRKE, R.A. Porta Pia, Ancona (Vanvitelli).
Indian ink. About 6-6 by 7.
Sydney Smirke.
- 212**—SYDNEY SMIRKE, R.A. Villa Falconieri, Frascati (Bramante).
Pencil. About 7-4 by 4.
Sydney Smirke.
- 213**—J. SCARLETT DAVIS. An old French building.
Pencil, grey, and slight tint. 7-5 by 10-2.
John Paget.
- 214**—FREDK. MACKENZIE. York Minster; Interior.
Water colour. 6-5 by 9-5.
James Worthington.
- 215**—FREDK. MACKENZIE. Canterbury Cathedral; Interior, South Aisle.
Water colour. 6-5 by 9-5.
James Worthington.
- 216**—J. SCARLETT DAVIS. Tomb of Heloise and Abelard. Cemetery of Père
la Chaise, Paris.
Pencil and Grey. 11-3 by 15.
John Paget.
- 217**—SYDNEY SMIRKE, R.A. Cortile of Palazzo Massimi. (The last work of
Baldassare Peruzzi), Rome.
Pencil, Sepia, and slight colour. 7-3 by 9-2.
Sydney Smirke.
- 218**—CHARLES WILD. "Hotel de Ville, Cologne."
Pencil. "1825." 9 by 11-6.
J. W. Wild.

- 219—CHARLES WILD. Interior of a Church in Belgium.
Pencil (outline for a picture). 7-6 by 13-4.
J. W. Wild.
- 220—J. SCARLETT DAVIS. Tower of Cathedral, Mechlin.
Pencil. 5-2 by 8-5.
John Paget.
- 221—J. SCARLETT DAVIS. "North side of Saint Denis."
Pencil and Grey. 6-2 by 10-3.
John Paget.
- 222—BENJAMIN FERREY. Nine Sketches in Germany and Italy; from a
Scrap-Book.
(1) Gothic Hexagonal Lantern. "Sanctus Bell." "1858."
(2) Lantern. "Stadthaus Platz," Cologne.
(3) Spire, Amiens. "1858."
(4) St. Stephen's Church, Vienna. Details of Tower.
(5) North Porch, St. Stephen's, Vienna.
(6) Bell Tower, Church of the Apostles, Cologne.
(7) Worms Cathedral.
(8) Campanile of the Hotel de Ville, Verona.
(9) Part of Giotto's Campanile, Sta. Maria del Fiore, Florence.
Pencil. 5-5 by 8-2 and smaller.
B. F. Ferrey.
- 223—G. E. STREET, R.A. Coutances Cathedral. Interior, Transept looking
North.
Pencil. "1855." 10-1 by 14-6.
A. C. Street.
- 224—G. E. STREET, R.A. St. Remy, Rheims. Interior of Choir.
Pencil. "1855." 9-2 by 13-7.
A. C. Street.
- 225—J. SCARLETT DAVIS. A French Building. Transition Renaissance.
Pencil, Sepia and Blue. 4-1 by 6-6.
John Paget.
- 226—J. SCARLETT DAVIS. Church of St. Jacques, Paris. Now destroyed, with
the exception of the Tower. West Door.
Pencil, Sepia and Blue. 3-6 by 7-1.
John Paget.

227—G. E. STREET, R.A. Courtyard of Jacques Cœur's House, Bourges.

Pencil. "1856." 13-7 by 10-3.

A. C. Street.

228—G. E. STREET, R.A. Church of St. Etienne, Caen. Exterior.

Pencil. "1855." 12 by 9 6.

A. C. Street.

229—CHARLES WILD. Five studies of Architectural Details, &c.

[Leaves of a Sketch Book.] (1, 2) From Chartres Cathedral.

(3) From Strasbourg Cathedral. (4, 5) From Rheims Cathedral.

Pencil. 9 by 8 (and smaller.)

J. W. Wild.

230—G. E. STREET, R.A. Church of Sta. Maria, Como. Exterior of Apse.

Pen and ink. "1867." 9-1 by 11-4.

A. C. Street.

231—G. E. STREET, R.A. Bourges Cathedral. Nave, looking north.

Pencil. "1856." 9-2 by 14-4.

A. C. Street.

Nos. 232 to 243 ARE ON THE SECOND SCREEN.

232—EDWARD BLORE. Cromer Church, Norfolk. Exterior. The mullions and tracery of the windows, which, when the sketch was made, had been removed, and formed a kind of ornamental parapet to the churchyard wall, are here restored from careful measurements by the artist. [Not engraved.]

Pencil. 11-2 by 8-2.

Mrs. Keyser.

233—EDWARD BLORE. Doncaster Church, Yorkshire. Exterior. Before its destruction by Fire in 1853. [Not engraved.]

Pencil. 10-7 by 8-7.

Mrs. Keyser.

234—EDWARD BLORE. Howden, Yorkshire. The Chapter House.

[Not engraved.]

Pencil. 6-5 by 9-7.

Mrs. Keyser.

- 235—EDWARD BLORE. Bridlington Priory Church, Yorkshire. Interior.
 [Not engraved.] Pencil. 6-6 by 11-4. Mrs. Keyser.
- 236—EDWARD BLORE. Caistor Church, Northamptonshire. Exterior.
 [Not engraved.] Pencil. 8-4 by 10-7. Mrs. Keyser.
- 237—EDWARD BLORE. Ripon Minster, Yorkshire. West Front.
 [Not engraved.] Pencil. 8-6 by 11-4. Mrs. Keyser.
- 238—JOHN CONEY. Amiens Cathedral. West Front, &c.
 [From the Bale collection.] Pencil. About 1822. 11 by 15. W. J. N. Millard.
- 238A—WILLIAM BURGESS, A.R.A. A Sketch Book of Architectural Details,
 drawn on Vellum. Pen and ink. 6 4 by 9-2. A. Emerson.
- 239—FREDERICK MACKENZIE. In St. Mary's Church, Beverley.
 Sepia. 3-7 by 6. R. Phené Spiers.
- 240—FREDERICK MACKENZIE. Interior of the Radcliffe Library, Oxford.
 [Engraved by John Le Keux (same size) in Dr. James Ingram's "Memorials
 of Oxford," 3 vols., 4to., 1837. Also, in aquatint by J. Bluck (10 by
 8 inches) in Ackermann's "History of the University of Oxford,"
 2 vols., 1814.] Sepia. 5-4 by 3-6. R. Phené Spiers.
- 241—WENCESLAUS HOLLAR. Views in London.
 (1) Westminster, from the River.
 Indian ink. "1625." 16-4 by 4-5.
 (2) Westminster Abbey and Hall, from the River.
 Indian ink. 5-4 by 4-4.
 (3) Westminster Abbey and Hall, and St. James's Palace, from Pall Mall.
 Indian ink. 11-6 by 4. Her Majesty the Queen.

- 242—R. P. BONINGTON. "The Loggetta del Bigallo, Florence."
Water colour. 4 by 6-4.
Henry Vaughan.
- 243—R. P. BONINGTON. Gisors Cathedral.
Pencil. 3-6 by 4-6.
Henry Vaughan.
- 243A—A. WELBY PUGIN. Interior of Church of St. Vincent, Rouen.
Water colour. 6 by 9-4.
P. P. Pugin.
-

Nos. 244 to 268 ARE ON THE THIRD SCREEN.

- 244, 245—EDWARD BLORE. Two Mediæval Monuments.
[Not engraved.]
244. To John Broughton. Broughton, Oxfordshire, 1340.
Indian ink. 6-1 by 8.
245. Effigies of Sir John Cockaine and his brother, Judge Cockaine.
Ashbourne, Derbyshire. 1410.
Indian ink. 4-6 by 8.
Mrs. Keyser.
- 246—JOHN CONEY. Lincoln Cathedral. Interior, looking South-East.
Pencil. "1818." 14-1 by 18-7.
George Smith.
- 247, 248, 249—EDWARD BLORE. Three drawings of Mediæval monuments.
[Not engraved.]
247. To Sir Roger Kerdiston. Repeham, Norfolk, 1337.
Indian ink. 4-7 by 8-2.
248. To One of the Bohuns. Hereford Cathedral, 1350.
Indian ink. 4-7 by 8.
249. To the Alards or Finches. Winchelsea, Sussex, 1325.
Indian ink. 8 by 5-5.
Mrs. Keyser.
- 250—CHARLES WILD. Church of St. Remy, Dieppe. Interior.
Water colour. "1821." 8 by 10.
J. W. Wild.
- 251—JOHN CONEY. Hotel de Ville, Bruges. [Engraved by the Artist in his
"Beauties of Continental Architecture." 4to., 1843.]
Pencil. "1824." 14-6 by 10-2.
George Smith.

- 252—SIR CHARLES BARRY, R.A. The Holy Sepulchre, Jerusalem.
Lamp black. 6.5 by 8.1.
J. W. Barry.
- 253—SIR CHARLES BARRY, R.A. Vestibule of St. Peter's, Rome.
Sepia. 9 by 12.5.
J. W. Barry.
- 254—JOHN CONEY. Exeter Cathedral. View from South Aisle, looking North-east.
Pencil. "1820." 11.2 by 17.3.
George Smith.
- 254A—JOHN BURDEN. Cirencester Church; South Entrance.
[A Drawing of the same subject, by the same artist, is engraved in the "Beauties of England and Wales" vol. 5, p. 607.]
Water colour. 1815. 11.1 by 13.1.
A. H. Church.
- 255—FREDERICK MACKENZIE. Lincoln Cathedral.
[Outline for an engraving, etched by Augustus Pugin, finished in mezzotint by William Say, and published 1829.]
Pencil. About 21 by 16.
Wyatt Papworth.
- 256—RICHARD CATTERMOLE. West central Doorway, Lincoln Cathedral.
Pencil, Pen and Sepia. 6 by 8.
T. J. Willson.
- 257—AUGUSTUS PUGIN—South Doorway of Presbytery; Lincoln Cathedral.
Pen and Indian ink. 1818. 6 by 8.
T. J. Willson.
- 258—AUGUSTUS PUGIN—Lincoln Cathedral. North view, showing the Rood Tower, the greater and lesser Transepts, and Deanery Tower demolished in 1848, in front.
Sepia. 4.4 by 6.
T. J. Willson.
- 259—AUGUSTUS PUGIN. Interior of Presbytery of Lincoln Cathedral, with Tomb of Bishop Burghersh, and (to the right) part of the base of the Reliquary. On the opposite side are the "Cantelupe Tombs." The canopies of Bishop Burghersh's and the adjoining tomb (East) fell down about 1760 owing to persons climbing upon them.
[The restoration here shown was made from the fragments by the direction of the late E. J. Willson, architect.]
Pencil. 1819. 4.3 by 6.3.
T. J. Willson.

- 260**—W. H. BARTLETT. Lincoln Cathedral. Interior of nave and transept, looking North-East.

Pencil and sepia. 1827. 6 by 8-1.

T. J. Willson.

- 261**—W. H. BARTLETT. Lincoln Cathedral. Interior of nave from North Aisle ; looking East.

Pencil and Sepia. 1827. 6-1 by 8-4.

T. J. Willson.

- 262-264**—AUGUSTUS PUGIN. Three views of Lincoln Cathedral (restored from suggestions of the late E. J. Willson, architect).

(262) The Eastern End.

4-4 by 6-5.

(263) General view from Broadgate. Below the Cathedral are the ruins of the Bishop's Palace, and to the right of it the Priest-Vicar's College.

6-5 by 5.

(264) The West front ; the South transept and Galilee porch beyond. The West spires, of timber, were destroyed in 1807.

Sepia. "1819." 4-4 by 6-3.

T. J. Willson.

- 265**—JOHN CARTER. Peterborough Cathedral.

Indian ink, tinted. 3-6 by 4-4.

J. C. Jackson.

- 266**—JOHN CARTER. South-West View of Canterbury Cathedral. Inscribed "J. Carter. Taken 1785. Drawn 1786." Before the Anselm Tower was destroyed.

Indian ink, tinted. 4 by 4-3.

J. C. Jackson.

- 267**—W. H. BARTLETT. Lincoln Cathedral. Exterior, looking South-West from Cloister.

Pencil and Sepia. 1827. 8-4 by 6-6.

T. J. Willson.

- 268**—W. H. BARTLETT. Lincoln Cathedral. Exterior, looking North-West.

Pencil and Sepia. 1827. 6-2 by 8-3.

T. J. Willson.

Nos. 269 to 271 ARE ON THE STAIRCASE.

269—J. M. W. TURNER, R.A. A Church, by River.

[One of Turner's earliest drawings. Executed at about the time when, as a youth, he worked in the office of Mr. Hardwick, architect.]

Water colour. 15 by 10-6.

P. C. Hardwick.

270—J. M. W. TURNER, R.A. View of a Church.

[One of Turner's early attempts at colouring when a boy. The building is probably ideal.]

Water colour. Oval. 16-4 by 11-6.

P. C. Hardwick.

271—J. M. W. TURNER, R.A. Gateway of Lambeth Palace.

[A drawing, possibly this, of "The Archbishop's Palace at Lambeth" was the first work which Turner exhibited at the Royal Academy. This in 1790, when he was 15 years old. See date of birth on drawing No. 166.]

Water colour. 15-2 by 9-4.

P. C. Hardwick.

THE FOLLOWING DRAWINGS ARE IN THE WRITING ROOM.

272—THOMAS MALTON. Exterior of St. Paul's Cathedral, London.
West Front.

[Engraved in aquatint in Malton's "London and Westminster." Plate dated 1st March, 1801.]

Water colour. 38 by 26.

Royal Institute of British Architects.

273 to 295—INIGO JONES. Twenty-three Sheets of Architectural Designs drawn by and under the direction of Inigo Jones. See Appendix.

273. The Lodge at Sherbourne. Finished drawing by Flitcroft. Authorship of Design uncertain. Style of Inigo Jones.

274. Design for a Palace by Inigo Jones. Drawing by Flitcroft. Engraved in Kent's Designs of Inigo Jones. Vol. II., plate 40.

- 275. A Garden Scene, with Colonnade. Designed and drawn by Inigo Jones.
- 276. The principal plan and elevation of a house, by Inigo Jones. Drawing by Flitcroft. Engraved in Kent's Designs of Inigo Jones. Vol. II., plate 7.
- 277. Another portion of 274.
- 278. Architectural Vista for a Scene. Drawing and design by Inigo Jones.
- 279. Two Sketches for Chimney Pieces, by Inigo Jones.
- 280. Four Sketches for Carving in High-Relief, by Inigo Jones.
- 281. Architectural Vista for a Scene, especially interesting owing to the Gothic Pavilion in the centre. Drawing and design by Inigo Jones.
- 282. Chimney Piece, probably designed by Inigo Jones.
- 283. Sketches for Capitals, mostly of the Composite Order, by Inigo Jones.
- 284. A very highly finished and elaborate Architectural Vista for a Scene, by Inigo Jones.
- 285. Elevation and plan of a house, by Inigo Jones. Drawn by Flitcroft. Engraved in Kent's Designs of Inigo Jones. Vol. II., plate 15.
- 286. Design for a building in the shape of a Greek Cross, by Inigo Jones. Drawing by Flitcroft. Engraved in Kent's Designs of Inigo Jones. Vol. II., plate 27.
- 287. A View in an Italian Town. Probably by Inigo Jones.
- 288. A View of Pisa Cathedral, by Inigo Jones.
- 289. Two Designs of Chimney Pieces, by Inigo Jones.
- 290. One of the Designs made by Inigo Jones for the West Front of Old St. Paul's. The Design that was actually executed is shown in Kent's Designs of Inigo Jones. Vol. II., plates 55 and 56.
- 291. Sketch for a Triumphal Arch, in honour of James I., dated 1622 and 1623, by Inigo Jones.
- 292. Two Sketches in Rome showing Trajan's Column and the Pantheon. Probably by Inigo Jones.
- 293. Design for an Altar Piece.
- 294. Sketch Design for a Screen at Winchester Cathedral, by Inigo Jones.
- 295. The same, showing how Kent worked up Inigo Jones's Sketches for illustrations for his book.

The Duke of Devonshire.

296—DECIMUS BURTON. Sketch design for Royal Arch, Constitution Hill.
Pencil.

Miss Wood.

- 297—DECIMUS BURTON.** Elevations and Ground Plan of the Entrance Gate to the Green Park, Nov. 1825. Inscribed, "This design was returned from the Commissioners of Woods with their letter, dated January 14th, 1826, containing the communication of its being approved by His Majesty, to be executed instead of the original design I submitted.—D. B."

Indian ink. 15 by 20.

Miss Wood.

- 298—DECIMUS BURTON.** "Proposed Design for the Entrance Gate to the Green Park, &c., or as the Royal Entrance to the Palace;" showing scheme for a Royal road distinct from Constitution Hill. Inscribed, "Aug. 15th, Received back from the Right Hon. Sir Chas. Long as approved by His Majesty, to be put in execution, with the exception that the windows shall not be diminished at the top.—Appd. G. R."

Sepia and Indigo.

Miss Wood.

- 299—DECIMUS BURTON.** Sketch design for Entrance Gate to the Green Park, without the Porter's Lodges of the earlier design.

Pencil.

Miss Wood.

- 300—DECIMUS BURTON.** Two alternative designs for the Entrance Gates to Hyde Park.

Sepia.

Miss Wood.

- 301—PHOTOGRAPH.** Hyde Park Corner prior to 1827. From an old oil painting.

Miss Wood.

- 302—PHOTOGRAPH.** From an oil painting, by James Holland, of Hyde Park Corner in 1827, with the Entrance Arch to the Green Park; with the sculptural decorations as originally intended. Inscribed with a protest by the architect (Decimus Burton) against the substitution of the Wellington statue for a Quadriga with Britannia Triumphans. Mr. Decimus Burton is said to have executed a will, afterwards revoked, bequeathing £2,000 for effecting the change he desired.

Miss Wood.

- 302A—THOMAS SANDBY, R.A.** Whitehall, with the South Gateway; attributed to Holbein. Destroyed in 1760.

Indian ink. "1743." 21-2 by 13-6.

Her Majesty the Queen.

- 303—JAMES STUART.** Ornamental design. A Vase supported by Griffins.
[Engraved in "The Antiquities of Athens." Vol. I.]

Indian ink. 11-5 by 10-4.

Wyatt Papworth.

- 304—SIR JAMES THORNHILL.** Design for decoration of a wall and ceiling.

Water colour. 7-2 by 12-1.

C. J. Shoppee.

- 305—SIR JAMES THORNHILL.** Design for decoration of a staircase wall.

Indian ink. 11-4 by 10-2.

C. J. Shoppee.

- 306—THOS. HENRY WYATT and SIR M. DIGBY WYATT.** "Sketch design; New Government Offices in extension of the Banqueting House, Whitehall." [Drawn by Sir M. D. Wyatt.]

Water colour. 13-6 by 8-5.

Matthew Wyatt.

- *307—After ANTONIO DI SANGALLO.** Unexecuted design for St. Peter's, Rome. See Bonanni "Numismata Summorum Pontificum," Rome 1696. Vol. III. This elevation of the façade as well as the half-elevation, half-section, No. 309, corresponds with the wooden model, now preserved in St. Peter's, executed by Antonio Labacco under Sangallo's direction. Bonanni states that a design was also engraved on copper, for the approval of Paul III., but by his time the plate was worn out, and that therefore he has had others engraved for his work. These latter plates correspond very closely with the designs here exhibited. There is also a medal of Paul III., struck in 1549 for the Jubileum of 1550; the reverse shows with considerable detail Sangallo's façade. It may be mentioned that Sangallo died in 1546, and the Pope himself in November, 1549. Cf. No. 309.

Indian Ink. 28 by 20.

Her Majesty the Queen.

- 308—INIGO JONES.** Design for Whitehall Palace, Westminster side.

[This and No. 310 were probably the perspective views originally furnished to the King.]

Indian ink. 37 by 23.

Her Majesty the Queen.

* Nos. 307 and 309 do not come within the prescribed scope of the Exhibition, but are placed here in consideration of their special interest.

- *309**—After ANTONIO DI SANGALLO. Unexecuted design for St. Peter's, Rome, half elevation, half section. Cf. No. 307.

Indian ink. 33-4 by 19.

Her Majesty the Queen.

- 310**—INIGO JONES. Design for Whitehall Palace, the water side. Cf. No. 308.

Indian ink. 36 by 23.

Her Majesty the Queen.

- 311**—SCHOOL OF ADAM. Design for a Chimney Piece.

Indian ink, tinted. 8-4 by 7-4.

C. J. Shoppee.

- 312**—THE BROTHERS ADAM. Elevation of "The British Coffee House" in Cockspur Street. (Erected about 1770.)

"The Coffee-house was kept in 1759 by the sister of Bishop Douglas, so well known for his works against Lauder and Bower, and was then, and indeed long after frequented by Scotchmen." [From the office of the Brothers Adam.]

Indian ink. 9-2 by 16-1.

Wyatt Papworth.

- 313**—SCHOOL OF ADAM. Two Designs for Chimney Pieces.

(1) Indian ink. 10 by 8-4.

(2) Indian ink, tinted. 6-4 by 5-4.

C. J. Shoppee.

- 314**—After SIR CHRISTOPHER WREN. Design for St. Paul's Cathedral, retaining part of the Gothic building. Section.

[Copy, by Mr. Penrose, from a drawing by Wren at All Souls' College, Oxford.]

F. C. Penrose.

- 315**—Photograph of Inigo Jones's Banqueting House in Whitehall. (Taken for the Society for Photographing Relics of Old London.)

J. L. Roget.

* Nos. 307 and 309 do not come within the prescribed scope of the Exhibition, but are placed here in consideration of their special interest.

- 316**—W. HOLLAR, after VANDYCK. Portrait of Inigo Jones.
Etching. 5-2 by 7-6.
C. J. Shoppee.
- 317**—SIR ANTHONY VANDYCK. Portrait of Inigo Jones.
Red Chalk. 7-4 by 10-1.
C. J. Shoppee.
- 318**—W. HOWITT, after VANDYCK. Portrait of Inigo Jones.
Wood carving. 9-3 by 16.
Matthew Wyatt.
- 319**—THOMAS SHERRATT, after VANDYCK. Engraving of Vandyck's
Portrait of Inigo Jones at Barber's Hall.
Line Engraving. 8-2 by 10.
C. J. Shoppee.
- 320**—WILLIAM BURGES, A.R.A. Prize Design for a Memorial Church at
Constantinople.
[Lithographed in R. P. Pullan's "Architectural Designs of William Burges,"
1883, No. 2.]
Water colour. 8-6 by 25-4.
Mrs. R. P. Pullan.
- 321**—WILLIAM BURGES, A.R.A. Design for the Bishop's Throne, Cork
Cathedral. [Signed, "A. H. Haig, 1877." Lithographed in R. P. Pullan's
"Architectural Designs of William Burges," 1883, No. 22.]
Water colour. 19-6 by 34 4.
Mrs. R. P. Pullan.
- 322**—JOHN DOBSON. The Railway Station, Newcastle. Designed by the
Artist.
Water colour. 31 by 18-4.
Miss Dobson.





APPENDIX.

Containing Biographical Memoranda, arranged in alphabetical order, of Artists represented in this Exhibition; with some Notes of their Engraved Works; and Numerical References to the Drawings Exhibited.

N.B.—The “Catalogues” referred to in the following Memoranda are those of past Exhibitions at the Club, in some of which Biographical Memoranda were made which it is not necessary now to repeat.

ADAM, *The Brothers, Architects.*

Designed the Adelphi, &c.

150 plates by Bartolozzi, Piranesi, and others, of plans, elevations, &c., of the principal buildings erected by them in the reign of George III., were published under the title “The Works in Architecture of the late Robert and James Adams.” 3 vols., fo., 1822. Nos. 311—313.

ROBERT, the elder; b. 1728, d. 1792.

Designed Lansdowne House, the Whitehall façade of the Admiralty, &c. He painted classic landscape compositions in water colour, and published, in conjunction with Charles Louis Clérissseau, “Ruins of the Palace of the Emperor Diocletian at Spalatro, in Dalmatia,” folio, 1764, containing 61 plates by Bartolozzi and others. A portion of a Journal written by Robert Adam during a tour in Italy in 1760 and 1761 is printed in the “Library of the Fine Arts,” vol. II., pages 165 and 235.

No. 17.

AITCHISON, George, F.R.I.B.A., *Architect and Civil Engineer*; b. 1792, d. 1861.

Was apprenticed to his father, a builder, in 1808; and, in 1813, was articled to Henry Hake Seward, an architect. From 1823 to 1826 he was principal clerk to Mr. Thomas Hardwick, architect, and he afterwards was surveyor and architect to the St. Katherine’s Dock Company; to the Road stations of the London and Birmingham Railway, and to various undertakings in London. He was a skilful man of business, besides attaining to excellence in various branches of his profession, and he was noted for his draftsmanship. Nos. 128, 129.

ALEXANDER, William, F.S.A., *Water Colour Painter*; b. 1768, d. 1816. See Cat. 1871.

21 plates (by T. Medland) after his drawings of "Egyptian Monuments in the British Museum, from the Collection formed by the National Institute under the direction of Bonaparte," were published in 1805-7.

Chiefly known by his sketches in China with Lord Macartney. He also illustrated English topography in the "Beauties of England and Wales," and "Britannia Depicta." Was a man "of cultivated tastes, an artist, antiquary and connoisseur" (Redgrave). Nos. 127, 159.

ALLOM, Thomas, F.R.I.B.A., *Architect and Topographic Painter*; b. 1804, d. 1872. See Cat. 1880.

To the works there mentioned as containing prints after his drawings should be added "Constantinople and the Scenery of the Seven Churches of Asia Minor" (letterpress by Rev. R. Walsh), and "France Illustrated" (120 plates), 4 vols., 8vo., 1840. Nos. 62, 63, 108, 195, 199, 206.

ARCHER, John Wykeham, F.S.A., *Topographic Water Colour Painter and Engraver*; b. 1808, d. 1864. See Cat. 1880.

He was employed by the Duke of Northumberland to make drawings of Druidical and other remains on his estates. He published 37 etchings of "Vestiges of Old London," 4to., 1851. No. 118.

AUSTIN, Samuel, *Water Colour Painter*; d. 1834. See Cat. 1871.

Drawings by him were engraved in W. H. Pyne's "Lancashire Illustrated," 1831. No. 98.

BARRY, Sir Charles, R.A., F.R.S., F.R.I.B.A., *Architect*; b. 1795, d. 1860.

Designed the Houses of Parliament, Bridgewater House, the Travellers' Club, &c. He travelled abroad from June, 1817, to August, 1820, in France, Italy, Greece, Turkey, Egypt, Palestine, and Syria, and made many sketches. It was at one time intended to publish those made in Egypt, which were then unique (Life by Rev. Alfred Barry, now Bishop of Sydney, pp. 15, 66, 67). The views in that country now exhibited were made during a tour with Mr. Godfrey. Nos. 8, 21, 29-31, 44, 50, 51, 252, 253.

BARTLETT, William Henry, *Topographic Landscape Painter*; b. 1801, d. 1854. See Cat. 1880, and list there given of works illustrated by him, to which should be added "Ireland, Scenery and Antiquities."

Nos. 56, 136, 260, 261, 267, 268.

BATTY, Robert, Lieut.-Colonel Grenadier Guards, F.R.S., *Topographic Draftsman*; d. 20th Nov. 1848, aged 59.

He published from his drawings made in 1819 "French Scenery," 4to., 1822; from drawings in 1820, "German Scenery," 4to., 1821 (another edition, 1823); "Welsh Scenery," 8vo., 1823; "Views on the Rhine, in Belgium and Holland," 8vo., 1826; "Hanoverian and Saxon Scenery," 4to., 1828-9; "Select Views of some of the principal Cities of Europe," 4to., 1830-3; and also some works relating to his military career.

No. 46.

BELL, J. A., *Topographic Draftsman*.

Nos. 94, 95, 124.

BILLINGS, Robert William, M.R.I.B.A., *Architect and Topographic Draftsman*.

Published "Architectural Illustrations and Account of the Temple Church, London," 4to., 1838; several works relating to Carlisle, Worcester, and Durham Cathedrals, 1839-1843; Illustrations of Kettering Church, Northamptonshire, 1843; and Brancepeth Church, Durham, 1841, 1845; "Architectural Antiquities of the County of Durham," 4to., 1846; and "Baronial and Ecclesiastical Antiquities of Scotland," 4 vols., fo., 1848-52.

No. 61.

BLORE, Edward, D.C.L., F.R.S., F.S.A., F.R.I.B.A., &c., *Architect and Draftsman*; b. 13th September, 1789, d. 4th September, 1879.

Son of Thomas Blore, the historian of Rutland, for whose work Edward Blore made an early drawing. He illustrated Surtees's "History of the Antiquities of Durham." Becoming intimate with Sir Walter Scott, he designed an extension of the new house at Abbotsford, which was his earliest work. After this he was associated with Turner, Nasmyth, and Callcott in illustrating Scott's "Provincial Antiquities" and "Picturesque Scenery of Scotland." He was one of the earliest revivers of Gothic architecture, and was employed in the restoration and improvement of some important buildings, among them Peterborough Cathedral, Lambeth Palace, Windsor Castle, Buckingham Palace, and Westminster Abbey. Blore was a refined and delicate draftsman. From his drawings were engraved "The monumental remains of noble and eminent persons, comprising the Sepulchral Antiquities of Great Britain," 30 plates, royal 8vo., 1826; and many of the plates in J. Britton's "Cathedral Antiquities," 5 vols., 4to., 1836.

Nos. 97, 110, 126, 232-237, 244, 245, 247-249.

BONINGTON, Richard Parkes, *Landscape and Figure Painter*; b. 1801, d. 1828.
See Cat. 1880.

Nos. 242, 243.

BUCKLER, John Chesel, *Architect and Topographic Draftsman*; b. 1770, d. 1851.

Chiefly known as a Draftsman. Plates from his drawings are in "Views of Cathedral Churches in England and Wales," 4to., 1822; "Views of Eaton Hall, Cheshire," fo., 1826; "Fifty Views of Endowed Grammar Schools," 4to., 1827; "Account of the Royal Palace of Eltham," 8vo., 1828; "History of the Architecture of the Abbey Church of St. Albans," 8vo., 1847; and "The Cathedral of Iona," 4to., 1866. Some of these works are in conjunction with J. Buckler. No. 151.

BURDEN, John, *Water Colour Painter*; b. , d.

Was a drawing master, a native of Gloucestershire, and published some views of local scenery and buildings. Among those are two engravings, "The Vale of Severn from Standish Park," and "The City of Gloucester from Robin's Hood's Hill," both signed "John Burden, del., Will. Poole, sculp.," and published by W. Miller, of Albermarle Street, 1st November, 1804. No. 254A.

BURGES, William, A.R.A., F.R.I.B.A., *Architect*; d. 20th April, 1881, in his 54th year.

He matriculated at the University of London, and studied engineering at King's College; but desiring to become an architect, he was articled to E. Blore. Later on he worked under Digby Wyatt. He helped Clutton in his "Domestic Architecture of France." He was in Italy in 1853-54. On his return he designed the decorative part of Leighton's picture of the Cimabue Procession, exhibited at the Royal Academy in 1855. About this time, in conjunction with Poynter and other artists, he worked upon designs of mediæval furniture. In the competition for Lille Cathedral his drawing obtained the first prize. In conjunction with Clutton he restored the Chapter House at Salisbury, being occupied especially with the sculpture. Later in life at Cork and elsewhere, his most characteristic work was the application of sculpture to architecture. Other works of his may be found at Worcester College, Oxford; Waltham Abbey, with its Reredos; and the Art School of Bombay. But his most important works were the Cathedral at Cork, entirely carried out by him, and the Restoration of Cardiff Castle for the Marquis of Bute. There, and at his house at Kensington, he had full play for his talent as a decorator. He wrote many papers and articles on subjects of Art and Archæology, in the "Gentleman's Magazine," "Ecclesiologist," "Builder," "Building News," "Archæological Journal," &c.; and published plates of Architectural Drawings 1867 and 1870.

Nos. 238A, 320, 321.

BURGESS, John, *Landscape Painter*; b. 1814, d. 1874. See Cat. 1880.

Nos. 96, 134, 145, 147, 202.

BURTON, Decimus, F.R.I.B.A., *Architect*; b. 1800, d. 1881.

Pupil of his father, James Burton. His name is indissolubly associated with the revival of the classic style of architecture which had its rise, culmination, and complete downfall during his long life. Best known as the designer of several Metropolitan buildings, viz :—The Colosseum in the Regent's Park (now destroyed), which, with its dome, wider than that of St. Paul's, was erected by him at the age of 23; The Arches at Hyde Park Corner, only two years later; the Athenæum Club; and Holford House and the Marquis of Hertford's Villa, both in the Regent's Park.

Nos. 296, 300.

BURY, T. Talbot, F.R.I.B.A., *Architect and Designer*; b. 1815, d. 1877.

Pupil of Augustus Pugin, and assistant of A. Welby Pugin, in some of his architectural works, both erected and published. He wrote on "The Remains of Ecclesiastical Woodwork," and the "History and Description of the Styles of Architecture of Various Countries," in Weale's "Rudimentary Architecture," sm. 8vo., 1849.

No. 154.

CALLCOTT, Sir Augustus Wall, R.A., *Landscape and Figure Painter*; b. 1779, d. 1844. See Cat. 1871.

No. 45.

CARTER, John, *Architectural Draftsman and Etcher*; b. 1748, d. 1817.

He wrote on Gothic Architecture, and was a prolific sketcher. For twenty years he was employed as draftsman to the Society of Antiquaries, where original drawings by him are preserved of sectional and other views of English Cathedrals, which were engraved in the Society's "Cathedrals" together with some of Wells, and St. David's, which remain unpublished.* He also made drawings for Gough's "Sepulchral Monuments," and "Croyland Abbey," and published "Specimens of Ancient Sculpture and Painting, &c., to the reign of Henry VIII.," 2 vols., 8vo., 1780 (another edition 1838); "Views of Ancient Buildings in England," 6 vols., 16mo., 1786-1793; and a series of "Specimens of Gothic Architecture, &c., in England," in 4 pocket volumes of slight etchings, 1824; &c.

Nos. 109, 119, 265.

* The Club received permission from the Council of the Society of Antiquaries to exhibit a selection of these elaborate drawings, but the Committee regret that they have been unable, through want of space, to avail themselves of this liberal offer.

CATTERMOLE, Richard, *Topographic Draftsman, &c.*; fl. 1814-1818.

Made some drawings for W. H. Pyne's "History of the Royal Residences of Windsor Castle, &c." (coloured engravings), 3 vols., 4to., and for Britton's "Architectural Antiquities." He afterwards became a clergyman. No. 256.

COCKERELL, Charles Robert, R.A., P.R.I.B.A., &c., *Architect*; b. 1788, d. 1863.

Was Professor of Architecture at the Royal Academy. Designed the Cambridge University Library, the Taylor and Randolph Buildings at Oxford, &c., &c., and completed St. George's Hall, Liverpool. Between 1810 and 1817 he travelled much in Greece, Asia Minor, Italy, and Sicily; and, by his learned acquaintance with remains of classic architecture, earned a European reputation. He published in 1830 a supplement to Stuart and Revett's "Athens," and in the same year "The Temple of Jupiter Olympus at Agrigentum," fo.; also "Iconography of the West Front of Wells Cathedral," 1851, and "The Temples of Jupiter Panhellenius at Ægina, and of Apollo Epicurius at Basso, near Phigaleia in Arcadia," 1860; and divers papers on architectural subjects. He was highly distinguished as a draftsman and colourist.

Nos. 2, 5-7, 10, 47, 191.

COCKERELL, Frederick Pepys, F.R.I.B.A., *Architect*; b. 1832, d. 1878.

Pupil of Philip Hardwick, R.A. Studied also in Paris. His principal executed works were the partial rebuilding of Thomas Sandby's Freemasons' Hall and Tavern in Great Queen Street, in 1866; and the erection of several gentlemen's mansions. These are Italian; but he built the High School at Highgate in the Gothic style, wherein he was equally at home, as may be seen in Marske Church, Yorkshire. Like his father, he was an able graphic artist and an excellent painter in water colours. In 1871 he was Hon. Sec. of the Royal Institute of British Architects.

Nos. 5, 20, 34, 35, 38-40, 71, 193, 207, 208.

CONEY, JOHN. *Architectural Draftsman and Engraver*; b. 1786, d. 1833. See Cat. 1871.

He was apprenticed to, but did not practice as, an architect. Drew and etched "Views of Warwick Castle," 1815; 141 large plates for the edition of Dugdale's "Monasticon," 6 vols., fo., 1817-1830 (which plates were published separately in 1842 as "Ecclesiastical Edifices of the Olden Time"); some views in Clarke's "Architectura Ecclesiastica, Londini, fo., 1819; "Cathedrals, Hotels-de-ville, &c., in France Holland, Germany, and Italy," 32 plates, 1832; some small etchings of Foreign Architectural Sketches, 4to.; and "Beauties of Continental Architecture," plates and vignettes, fo., 1843 (Nattali).

Nos. 157, 238, 246, 251, 254.

COTMAN, John Sell, *Landscape and Marine Painter*; b. 1782, d. 1842. See Cat. 1871.

Published "Etchings (24) of Ancient Buildings in various parts of England," fo., 1811; "Specimens of Norman Gothic Architecture in the County of Norfolk" (50 plates), fo., 1817; "A Series of Etchings illustrative of the Architectural Antiquities of Norfolk," fo., 1818; "Antiquities of St. Mary's Chapel, at Stourbridge, near Cambridge," fo., 1819; "Engravings of Sepulchral Brasses in Norfolk," 1819 (another edition 1839); and he illustrated Dawson Turner's "Architectural Antiquities of Normandy" (100 plates), 2 vols., fo., 1822-30, from original sketches made in 1817-19. He also published some soft ground etchings under the name "Liber Studiorum," fo. (Bohn), 1838. Nos. 68, 122.

COTTON, C. ROGERS.

No. 196.

COX, David, *Landscape Painter*; b. 1783, d. 1859. See Cat. 1871.

No. 176.

CROMEK, Thomas H., *Water Colour Painter and Etcher*; b. , d. 1873. See Cat. 1880.

He printed privately 13 "Etchings on Various Subjects," 1815. No. 138.

DAVIS, John Scarlett, *Architectural Painter, &c.*; fl. 1825-32.

Sketched abroad and painted in conjunction with James Holland. His favourite subjects are architectural interiors, treated in a picturesque manner with groups of figures. He is said to have had an odd habit when painting foreign churches, of substituting representations of other, and known, pictures for those actually on the walls. An example probably occurs in No. 113. Published in 1832 some lithographs of Bolton Abbey, said to have been "drawn by him from nature on the stone." The account given of him in "Redgrave's Dictionary" contains some errors; see the "Athenæum," 16th Sept., 1882. Nos. 113, 114, 213, 216, 220, 221, 225, 226.

DAYES, Edward, *Water Colour Painter*; b. 1763, d. 1804. See Cat. 1871. No. 81.

DEANE, William Wood, *Water Colour Painter*; b. 1825, d. 1873. See Cat. 1880.

Was apprenticed to, but did not practice as, an architect.

Nos. 58, 168, 174, 177, 197.

D'EGVILLE, James Hervieu, *Water Colour Painter*; b. 1805, d. 1880.

Son of Mr. James Hervieu D'Egville, the well-known *maitre de danse*. Was educated as an architect, and studied under Augustus Pugin, but soon abandoned that profession, and devoted himself to painting. He travelled in Italy with the younger Charles Mathews, and there is an amusing account of the two young architects in the Autobiography of the well-known actor. On his return, he studied water colour painting with John Varley. Joined the New Water Colour Society (now the Royal Institute), to which, for many years, he contributed admirable drawings, of which those of Venice are the best known. No. 144.

DOBSON, John, F.R.I.B.A., *Architect*; b. 1787, d. 1865.

Was articled to a builder at Newcastle, and had much practice as an architect in the Northern Counties. The Central Railway Station at Newcastle, greatly admired for the lightness of its roof, was one of his chief works. He studied with John Varley, who wished him to devote his talent to water colour painting. In 1815 he sent to the Royal Academy the first coloured architectural design exhibited there. Before that time the drawings sent by architects were in Indian ink, without artistic effect. He is said to have been the originator of the more attractive treatment of designs which now prevails. No. 322.

DODGSON, George Haydock, *Water Colour Painter*; b. 1811, d. 1880.

Member of the Old Water Colour Society, and an artist of refined taste. Originally educated as an engineer. He suffered much from a nervous *tic*, accompanied by a tremor of hand, which was not without its influence on his manner of painting. This life-long malady is said to have arisen from a prolonged strain on the faculties which he underwent as a young man, when employed for days and nights together in making calculations for the railway works of George Stephenson in the North of England. In drawing architecture, which was always a pleasure to him, he was thus prevented from representing minuteness of detail otherwise than in a suggestive manner. Some of his early drawings are engraved in "Belcher's Scenery of the Pickering and Whitby Railway." Night scenes in a wide-roofed church, with broad effects of light and shade, were among his favourite subjects.

Nos. 47, 54, 78, 133, 186.

EASTLAKE, Sir Charles Locke, P.R.A., *Historical Painter*; b. 1793, d. 1865.

He resided long in Rome. In architectural drawing he had some early instruction from Samuel Prout. No. 12.

EDRIDGE, Henry, A.R.A., *Miniature and Landscape Painter*; b. 1769, d. 1821.
See Cat. 1871.

Originally an engraver (pupil of William Pether), and then a painter of portraits. He practised landscape in the latter part of his career under the guidance, it is said, of the works of Hearne. His own architectural drawings had evidently a strong influence on the manner of Samuel Prout. Some fine examples, belonging to Miss James, of his work in this department were at the Bethnal Green Museum in 1874; and there are, at the British Museum, pencil sketches of his in Normandy, dated 1810, 1817 and 1819. Nos. 100, 101, 104, 156.

FERREY, Benjamin, F.S.A., F.R.I.B.A., *Architect*; b. 1810, d. 1880.

Received his professional education under Augustus Pugin, and in early life assisted the latter in his various architectural publications. Subsequently he had an extensive practice in ecclesiastical, secular, and domestic buildings, including the restoration of Wells Cathedral; Priory Church, Christchurch; and Romsey Abbey Church; St. Stephen's, Rochester Row, Westminster (Baroness Burdett-Coutts); Town Hall, Dorchester; Bulstrode (Duke of Somerset); Wynnstay (Sir W. Wynn, Bart.), &c. Was a Queen's Gold Medallist; Hon. Diocesan Architect of Bath and Wells; and a Consulting Architect to the Incorporated Church Building Society. He sketched with ability and industry in France, Germany, and Italy, both in pencil and water colour, and made good finished drawings of his architectural designs. Illustrated E. W. Brayley's "Antiquities of the Priory of Christchurch, Hants," 4to., 1834; and wrote "Recollections of A. Welby N. Pugin and his father, Augustus Pugin, with Notices of their Works," 8vo., 1861. Nos. 106, 120, 121, 140, 222.

GIRTIN, Thomas, *Landscape Painter*; b. 1773, d. 1802. See Cats. 1871 and (Girtin Exhibition), 1875. No. 178.

GRIMM, Samuel Hieronymus, *Landscape Painter*; b. 1734, d. 1794. See Cat. 1871. Nos. 74, 75.

HART, Solomon Alexander, R.A., *Historical Painter*; b. 1806, d. 1881.

A native of Plymouth. It was proposed to bind him apprentice to Warren the engraver, but finding the terms too hard, he taught himself to draw the antique at the British Museum, and became an Academy Student. At first he practised miniature painting. He travelled in Italy in his earlier life, and was a man of information and literary tastes; so that in later years, having survived his power as an artist, he was enabled to do good service as librarian to the Royal Academy. Some "Reminiscences," from his own dictation, were privately printed in 1882 by his friend Mr. Alexander Brodie. No. 148.

HEARNE, Thomas, F.S.A., *Topographic Water Colour Painter*; b. 1744, d. 1817. See Cat. 1871.

Practised as an engraver in early life, having been apprenticed to Woollett. Was in the Leeward Islands between 1771-1775, as draftsman to the Governor. His English drawings, many of them engraved by Wm. Byrne in the "Antiquities of Great Britain," 1777 to 1781, mark an epoch in the history of topographic drawing and engraving. Nos. 155, 158.

HOLLAND, James, *Water Colour Painter*; b. 1800, d. 1870; See Cat. 1880.

His views in Venice and elsewhere are more frequently studies of colour and picturesque effect than careful representations of architectural form. He was however a skilful and suggestive sketcher with pencil and brush, and many of his topographic pictures have been engraved: for example, in W. H. Harrison's "Tourist in Portugal" (Landscape Annual), 1839. No. 146.

HOLLAR, Wenceslaus, *Engraver*; b. 1607, d. 1677. See "Hollar" Cat. 1875.

Though not strictly a "British Artist" his name is placed here in virtue of the invaluable illustrations which he has preserved for us of British architectural topography in the 17th century. Nos. 241, 316.

INIGO JONES, *Architect*; b. 1573, d. 1652.

Considering what a high place has been assigned to Inigo Jones as an architect, it is strange how little is known about his early life and work. Very few authorities agree about the dates of his journeys to Italy and Denmark, and the authorship of not a single one of the buildings supposed to belong to his early manner has remained unchallenged. We can, however, say for certain that after his return from his second journey to Italy, he was appointed surveyor to the King (James I.) in the year 1615. Whatever works he carried out before this date in Great Britain must have belonged to the Renaissance rather than the Paladian style. Heriot's Hospital, in Edinburgh, for instance, has been, on fair evidence, attributed to him. It certainly is a building showing great genius in the designer, whoever he was; but it belongs to the Scotch renaissance, and has even definitely Gothic features about it. But it must be clear that Inigo Jones's early efforts must have been in the style then used by everyone around him; for, had it not been so, the reputation he acquired as being the first to introduce the Paladian manner, would have come to him earlier. Unfortunately none of his drawings of this early period seem to be in existence. Those that are being exhibited at the Burlington Club are all of date after his

appointment to the office of Royal Surveyor. The most important of these are Nos. 308 and 310, lent by the kindness of Her Majesty the Queen, and are from the Windsor Collection. They are the original perspective views of the Westminster and River Fronts of the great Palace, of which only the Banqueting Hall was carried out. The remainder, Nos. 273 to 295, are lent by the kindness of the Duke of Devonshire. This Collection, which is very large, was originally formed by Lord Burlington, with the assistance of Kent, the architect. It contains a large number of highly finished drawings by a man of the name of Flitcroft; these drawings were made under Kent's superintendence, in order to be engraved in his "*Designs of Inigo Jones*." Of these we have several examples. It further contains many designs, by the master's own hand, for buildings; of these also we have examples. Perhaps the most interesting set, however, is that of sketches for scenes. Inigo Jones was Master of the Court revels, and, in this capacity, had to construct the scenery at the Court plays. It is in some of these, perhaps, that we see the exhibition of his most brilliant imagination.—E. J. A. B. Nos. 273-295, 308, 310.

KIRBY, John Joshua, F.R.S., F.S.A., *Topographic and Architectural Draftsman*; b. 1716, d. 1774.

Out of many drawings, made by him, he published "Twelve prints of Monasteries, Castles, Ancient Churches, and Monuments in the County of Suffolk," 1748. He lectured on perspective at the St. Martin's Lane Academy, and taught architectural drawing to George III. when Prince of Wales. He wrote a defence of Dr. Brook Taylor's system of perspective, and published a version of that writer's work under the title "Dr. Brook Taylor's Method of Perspective made Easy, both in theory and practice, &c., by Joshua Kirby, painter," 4to., Ipswich, 1754. For the frontispiece of this book Hogarth designed his well-known caricature. There are several later editions. "The Perspective of Architecture," was published by him in 1761, at the King's expense. And he made views engraved by Woollett, of Kew Palace, whereof he was clerk of the works. His father, John Kirby, was a Suffolk schoolmaster and topographer; and the educational writer, Mrs. Trimmer, was his daughter. He started in life as a coach and house painter, but was induced by Gainsborough to try landscape. Nos. 15, 16.

LEITCH, William Leighton, *Landscape Painter*; d. 25th April, 1883, in his 79th year.

A Member of the Royal Institute of Painters in Water Colours. Practised in early life as a scene painter at the Glasgow Theatre, and also trod the boards there as an actor. Large separate plates have been executed from his compositions. Some

drawings by him are engraved in John Parker Lawson's "Scotland Delineated," 2 vols., fo. 1847-54; and Clemant Pelle's "Il Mediterraneo Illustrato," 4to. (Florence), 1841. A few spirited pencil sketches of buildings in Sicily (Palermo Cathedral, &c.) were among the large collection of his drawings recently sold at Christie's, by his executors. No. 131.

MACKENZIE, Frederick, *Architectural Painter and Draftsman*; d. 25th April, 1854, aged 67. See Cat. 1871.

A distinguished draftsman of architecture. Pupil of John A. Repton, architect. Published "Etchings of Landscapes," 1812; "Specimens of Gothic Architecture," 1816 (in conjunction with A. W. N. Pugin). Made drawings for Ackermann's "Westminster Abbey" (coloured aquatints), "History of the University of Oxford," 2 vols., 4to., 1814, and "History of the University of Cambridge" (coloured aquatints), 2 vols., 4to., 1815; some (of Salisbury Cathedral) for Britton's "Cathedral Antiquities," 5 vols., 4to., 1836; Jos. Skelton's "Illustrations of Antiquities of Oxfordshire," fo., 1823, 4to., 1827; I. Ingram's "Memorials of Oxford," 4to., 1837; Le Kœux's "Memorials of Cambridge" (letterpress by Thos. Wright and H. L. Jones), 2 vols., 8vo., 1841-42, 8vo., 1845, 4to., 1858, &c., and many other works.

Nos. 73, 91, 94, 95, 124, 214, 215, 239, 240, 255.

McKEWAN, David Hall, *Water Colour Painter*; b. 1817, d. 1873. See Cat. 1880. His drawings of architecture were chiefly of interiors of old English mansions.

No. 132.

MALTON, James, *Architect and Architectural Draftsman*; b. , d. 28th July, 1803.

Published "A Picturesque and Descriptive View of the City of Dublin, 1791," obl. fo., 1794-95; "Essay on British Cottage Architecture," 4to., 1798; "The Young Painter's Maulstick, being a Practical Treatise on Perspective," 4to., 1800; and "A Collection of Designs for Rural Retreats, as Villas, principally in the Gothic and Castle styles of Architecture," 4to., 1802.

No. 80.

MALTON, Thomas, *Architectural Draftsman*; b. 1748, d. 1804. See Cat. 1871.

Published "A Picturesque Tour through the Cities of London and Westminster," 2 vols. 8vo., 1792; and "Picturesque Views in the City of Oxford," 4to., 1802. His manner of drawing was well suited to the method of reproduction, in aquatint over etched outlines, which was mostly employed in the engravings from his works. He taught Turner perspective, but it was his father T. A. Malton, who wrote the treatise on that science.

Nos. 57, 64-67, 76, 272.

MOORE, George Belton, *Architectural Draftsman and Teacher*; d. Nov., 1875, in his 70th year.

Teacher of drawing in the Royal Military Academy, Woolwich, and in University College, London. Published "Perspective, its Principles and Practice," 2 vols., 8vo., 1850; and "The Principles of Colour applied to Decorative Art," 12mo., 1851. No. 11.

MÜLLER, William James, *Landscape Painter*; b. 1812, d. 1845. See Cat. 1880.

Published "Picturesque Sketches of the Reign of Francis I.," folio, 1841. Nos. 4, 9, 17A.

NASH, Frederick, *Water Colour Painter*; b. 1781, d. 1856. See Cat. 1871.

Son of a builder, and pupil of Malton, he was "occasionally employed as a draftsman by Sir Robert Smirke, R.A." Drawings by him, mainly of architectural subjects, are engraved in the following works:—"A Series of Views, Interior and Exterior, of the Collegiate Chapel of St. George, at Windsor, folio," 1805; "Twelve Views of the Antiquities of London," 4to., 1805—1810; R. Ackermann's "History of the Abbey Church of St. Peter's, Westminster" (coloured plates), 2 vols., 4to., 1812; "History of the University of Oxford," 1814; and "Picturesque Views of the City of Paris and its Environs," 2 vols., 4to., 1819—1823. He made many drawings for Britton's "Architectural Antiquities." No. 107.

NASH, Joseph, *Water Colour Painter*; b. 1808, d. 1878.

See Cat. 1880, and list there of works containing prints after his drawings, published between 1838 and 1846. These were chiefly, if not exclusively, of architectural subjects. He was a pupil of Augustus Pugin, and sketched from nature and drew on stone "A Series of (23) Views Illustrative of Pugin's Examples of Gothic Architecture" (letterpress by W. H. Leeds), 4to., 1830. His best known work is the "Mansions of England." Nos. 52, 55, 69, 70, 89, 93, 102, 103, 141.

O'NEILL, Hugh, *Architectural Draftsman*; b. 1784, d. 1824.

Some of his sketches of the ruins of Christ Church, Oxford, were published in 1809. Among the sketches he made were more than 500 of architectural antiquities of Bristol, etchings of 50 of which were published by J. Skelton, F.S.A., in 1826 (Redgrave). There are some effective drawings by him in bistre and grey at the British Museum. Nos. 125, 143.

PAPWORTH, John Buonarotti, V.P.R.I.B.A., *Architect*; b. , d. 1847.

Was chiefly a designer of furniture, ornamental gardens, &c. Was the first Director of the Government School of Design, and Secretary of the Associated Artists in Water Colours. Published "Sixty-six Select Views of London" (coloured), 4to., 1816; "Rural Residences" (coloured), Imp. 8vo., 1818—4to., 1832; and "Hints on Ornamental Gardening" (coloured plates), Imp. 8vo., 1823. Nos. 18, 19, 37, 41.

PARK, J.

No. 200.

PRICE, Lake, *Water Colour Painter*. [Living Artist.]

Published "Interiors and Exteriors in Venice," 8vo., 1843. Illustrated in lithography, Richard Ford's "Tauromachia, or the Bull Fights of Spain," folio, 1852. No. 135.

PROUT, Samuel, *Water Colour Painter*; b. 1784, d. 1852. See Cat. 1871.

The following numerous works were published by Prout:—"Elementary Drawing-book of Landscapes," obl. 8vo.; "Bits for Beginners" (24 plates); "Relics of Antiquity," fo., 1811; "Rudiments of Landscape" (64 lithographs), obl. 4to., 1813; "Studies," 1816 (Ackermann); "New Drawing-book in the manner of chalk, containing 12 Views in the West of England," obl. 4to., 1819; "Views (12) in the North of England," obl. 4to., 1821; "Illustrations of the Rhine" (24 lithographs), obl. 4to., 1824 (30 lithographs), fo., 1853; "Facsimiles of Sketches made in Flanders, and Germany," fo., 1833; "Sketches at Home and Abroad" (48 lithographs), royal 4to., 1844; "Hints on Light and Shadow, Composition, &c., illustrated by examples," 4to., 1838, 1848; "Microcosm: the Artist's Sketch-book of Groups of Figures, Shipping, and other picturesque objects" (24 lithographs), royal 4to., 1841, 1851. He drew illustrations to T. Roscoe's "The Tourist in Switzerland and Italy" (Landscape Annual), 8vo., 1830-1833; "The Continental Annual," 8vo., 1832; T. Roscoe's "Continental Tourist," 3 vols., 1849-50, &c. A series of miniature engravings by John Pye, after his drawings, are contained in the "Royal Repository," an annual Pocket-book published by Suttaby & Co. A collection of artist's proofs from these plates, the gift of the engraver's daughter, are in the British Museum. Some of the artistic qualities of Prout's architectural drawing are analyzed in a pamphlet by Mr. Ruskin, entitled "Notes on Samuel Prout and William Hunt, illustrated by a Loan Collection of Drawings exhibited at the Fine Art Society's Galleries, 1879-80."

Nos. 31, 79, 99, 115-117, 137, 139, 142, 150, 152, 180, 187, 192, 201, 204, 205.

PUGIN, Augustus, *Architectural Draftsman and Architect*; b. 1762, d. 1832.

He was by birth a Frenchman, but having killed a man in a duel, he fled from his native country, and having obtained employment as a scene-painter at the Swansea theatre, where John Nash, the architect, happened to be a patron, and sometimes an amateur actor, he was led to enter Nash's office, where he remained for 20 years. He was an admirable draftsman, and largely employed in books of architectural topography. The following are only some of the works he illustrated :—Ackermann's "Microcosm of London" (coloured aquatints, with figures by Rowlandson), 1808—1811; Ackermann's "Westminster Abbey" (coloured aquatints), 2 vols., 4to., 1812; his "History of the University of Oxford," 2 vols., 4to., 1814; and his "History of the University of Cambridge" (coloured aquatints), 2 vols., 4to., 1815; "A Series of Views in Islington and Pentonville" (32 plates, description by Brayley), royal 4to., 1819; "Specimens of Gothic Architecture" (61 plates, some after Mackenzie), 4to., 1820,—third edition (by E. J. Willson), 2 vols., 4to., 1825; "Specimens of the Architectural Antiquities of Normandy" (engraved by J. and H. Le Keux), 1837—edition by J. Britton, 1833—in French 1855; and "Paris and its Environs, in 200 Picturesque Views," 2 vols., 4to., 1831. Charles J. Mathews, the actor, who was articled to him as a pupil, says that in painting, he produced his effects with three colours only, namely—indigo, light red, and yellow ochre. There is a fine coloured drawing by him, in the Museum at South Kensington, of St. Mary's Church, Oxford. Nos. 257–259, 262, 264.

PUGIN, Augustus Welby Northmore, *Architect*; b. 1812, d. 1852.

Designed the Roman Catholic Cathedrals in St. George's Fields, and at Killarney, and other churches, and was much employed in the decoration of the Houses of Parliament. He published the following works (mostly illustrated) :—"Examples of Gothic Architecture, Selected from various Ancient Edifices in England," 3 vols., 4to., 1831–38,—second edition (by E. J. Willson), 1850; "Gothic Furniture in the Style of the 15th Century," 4to., 1835; "Designs for Gold and Silver Smiths," 4to., London, 1836; "Designs for Iron and Brass Work in the Style of the 15th and 16th Centuries, selected from those existing at Rouen, Caen, &c. &c., Etched by A. W. P.," 4to., 1836; "Contrasts, or a Parallel between the Noble Edifices of the 14th and 15th Centuries and Similar Buildings of the Present Day," 4to., 1836, 1841; "A Series of Ornamental Timber Gables, from existing examples in England and France, of the 16th Century," 4to., 1831,—second edition (letterpress by E. J. Willson), 1839; "Roman Catholic Church of St. George's, Southwark," 2 plates, 4to., 1841; "The True Principles of Pointed or Christian Architecture," 130 plates,

4to., 1841, 1853; "An Apology for the Revival of Christian Architecture in England," 4to., 1843, 1853; "The Present State of Ecclesiastical Architecture in England," 36 plates, 8vo., 1843; "A Glossary of Ecclesiastical Ornament and Costume, Compiled and Illustrated from Ancient Authorities and Examples," 4to., 1844,—Second Edition, revised by Rev. Bernard Smith, 1846; "Floriated Ornament," 31 designs in gold and colours, 4to., 1849; "Treatise on Chancel Screens and Rood Lofts," 4to., 1851; besides divers controversial writings. He was a rapid and clever sketcher in water colours.

Nos. 88, 111, 123, 162-164, 243A.

PYNE.

No. 60.

ROBERTS, David, R.A., *Landscape Painter*; b. 1796, d. 1864. See Cat. 1871.

His engraved works are numerous. They are chiefly contained in the following series:—"Picturesque Sketches in Spain, taken in 1832 and 1833," folio, 1835-36; "The Holy Land, Syria, Idumea, Arabia, Egypt and Nubia" (lithog. by Louis Haghe; descriptions by Rev. Geo. Croly), 3 vols., folio, 1842-49; "Egypt and Nubia" (ditto, with descriptions by Wm. Brockedon), 3 vols., folio, 1846-49; 5 vols., imp. 8vo., 1858; "Italy: Classical, Historical, and Picturesque," 1859; J. P. Lawson's "Scotland Delineated," folio, 1847; T. Roscoe's "Tourist in Spain" ("Landscape Annual") 4 vols., 8vo., 1835-38. A picture of the Temple of Baalbec, exhibited at the Royal Academy in 1841, was engraved by John Pye in W. R. Finden's "Royal Gallery of British Art," 2 vols., imp. fo., 1838-51. A Life of Roberts, by James Ballantyne, was published, 4to., 1866, with some of the painter's etchings of ruins.

Nos. 36, 181, 189, 190, 194, 203.

SANDBY, Paul, R.A., *Water Colour Painter*; b. 1725, d. 1809. See Cat. 1871.

Among his drawings are many views of Windsor and its architecture. Etchings by him were published in 1750 and 1763; also, in 1777, "Thirty-five Views in Wales," 4to.; "Sixteen Views in Naples and other parts of Italy," folio; "Six Views in London" (some by Thomas Sandby), folio. Then came "The Virtuosi's Museum, containing select Views in England, Scotland, and Ireland" (108 copper plates), obl. 4to., 1778; and "A Collection of 150 ditto," 2 vols., obl. 4to., 1781, and folio, 1783.

Nos. 83, 84, 92, 130.

SANDBY, Thomas, R.A., *Architect*; b. 1721, d. 1798.

Was the first Professor of Architecture to the Royal Academy. Built Freemasons' Hall for Wm. Tyler, in 1786. [It was partially rebuilt by F. P. Cockerell.] Was a good draftsman.

No. 302A.

SCOLES, Joseph John, F.R.I.B.A., *Architect*; b. 1798, d. 1863.

Articled to Mr. Ireland. Travelled in the East in 1822. Designed the Catholic Church in Farm Street, Grosvenor Square, and other Churches (Redgrave).

Nos. 1, 13, 14.

SHEPHERD, George Sidney, *Topographic Water Colour Painter*; fl. 1821-1860.

Made numerous drawings of buildings, some of which are engraved in Charles Clarke's "*Architectura Ecclesiastica Londini*"; a series of views of the Churches in London, Southwark, and Westminster" (122 plates, some by J. Coney, and others), fo. 1819, and 4to., 1820.

Nos. 85, 86.

SMIRKE, Sydney, R.A., F.R.I.B.A., *Architect*; b. 1798, d. 1877.

Professor of Architecture to the Royal Academy. Was part designer of the University and Conservative Clubs, built Paper Buildings, constructed the Reading Room at the British Museum, and restored the Temple and some other Churches. He visited Italy and Sicily between 1822 and 1824, and when on his travels was a most industrious sketcher with the pencil. Many papers by him on architectural objects are in the *Archæologia*, and the journals of the Royal Institute of British Architects.

Nos. 42, 43, 48, 49, 209-212, 217.

STREET, George Edmund, R.A., P.R.I.B.A., &c., *Architect*; b. 1824, d. 1881.

Studied under Mr. Owen Carter at Winchester, and then under Mr. (afterwards Sir) G. G. Scott. His executed works are numerous, all it is believed in the Gothic style, of which he was a warm advocate; and he was diocesan architect to several Cathedrals. He is now best known as the designer of the new Law Courts. Besides papers in the journals of the Royal Institute of British Architects, and of other learned societies, he wrote "*Brick and Marble in the Middle Ages: Notes of a Tour in the North of Italy*" (woodcuts), 8vo., 1855; and "*Some Account of Gothic Architecture in Spain*," 8vo., 1865,—second edition 1869.

Nos. 182-185, 223, 224, 227, 228, 230, 231.

STUART, James, *Architect*; b. 1713, d. 1788.

Born in London. Supported his mother by painting fans for Goupy, in the Strand, where he probably learned his peculiar use of body-colour noticeable in the Athenian drawings. Set out for Italy in 1742, working his way there. In Rome while working as an artist, he fell in with Revett, and with Gavin Hamilton, the painter and excavator of antiquities, who appears to have promoted their scheme for the

Grecian journey. In the preface to the 1st volume of his work, Stuart says that they issued a programme in the form of a series of proposals. "We (*i.e.*, Stuart and his friend Revett), did not set out from Rome till the month of March, 1750, and we arrived at Venice too late in the year for the Curran ships, on board of one of which we had designed to embark for Zant." The interval was, therefore, spent in a visit to Pola, where a number of drawings and measurements were made; two of them are exhibited, Nos. 26, 27; they were not published till 1816 in the 4th volume of the work. At length, leaving Venice in January, 1751, they changed ship at "Zant," and proceeded to Corinth, "where we measured the ancient temple and made some views" (see No. 28 in present exhibition). They then proceeded in a Greek coasting vessel from the port of Cenchrea to Porto Leone (the Piræus). Speaking of their work in Greece, Stuart says "In particular we determined to avoid Haste and System, those most dangerous enemies to accuracy and fidelity." After two years at Athens, they proceeded to Salonica, visited several of the Ægean Islands and from Smyrna returned to England in 1755. After publishing, in 1762, in conjunction with Revett, the first volume of their "Antiquities of Athens," he acquired great fame, practised as an architect, and delayed further publication, to the annoyance of Revett, whose rights he therefore bought up. He designed Lord Anson's house in St. James' Square, now No. 13, the first Grecian building in England. At Shuckburgh, Lord Anson's seat in Staffordshire, built an Octagon Tower of the Winds, &c. Also the Chapel and Infirmary at Greenwich Hospital. Designed also several medals.

Nos. 22-28, 303.

THORNHILL, Sir James, *Historical Painter*; b. 1676, d. 1734.

His employment in the decoration of walls and ceilings, with allegorical figures, connects him with architecture, while his exertions in promoting education in art, and the fact of his having been father-in-law of Hogarth, give him a place in the history of the English school of painting. He decorated the interior of the dome of St. Paul's.

Nos. 304, 305.

TURNER, Joseph Mallord William, R.A., *Landscape Painter*; b. 1775, d. 1851.
See Cat. 1871.

Except what he derived from the study of nature, Turner's chief education in art was architectural. He was a pupil of Thomas Malton's, and worked in Mr. Hardwick's office, and not only were buildings the subjects upon which he first tried his hand as a draftsman, but some of his finest works are careful delineations of architecture. In our collection we have examples of both extremes of this ascending course.

Nos. 77, 160, 161, 166, 167, 169-171, 175, 179, 269-271.

WILD, Charles, *Architectural Draftsman and Water Colour Painter*; b. 1781, d. 1835.
See Cat. 1871.

Member of the Water Colour Society. Besides making many carefully finished drawings, he sketched the details of architecture with great readiness and precision. Published the following graphic works—"Twelve beautiful specimens of the Ecclesiastical Architecture of the Middle Ages, selected from the Cathedrals of England," fo.; "Twelve perspective views of the exterior and interior parts of the Metropolitan Church of Canterbury," 4to., 1807; "Twelve perspective views of the exterior and interior parts of the Cathedral of York," fo., 1809; "An Illustration of the Architecture of the Cathedral Church of Chester," royal 4to., 1813; "An Illustration of the Architecture of the Cathedral Church of Lichfield," royal 4to., 1813; "An Illustration of the Architecture and Sculpture of the Cathedral Church of Lincoln," fo., 1819; "An Illustration of the Architecture and Sculpture of the Cathedral Church of Worcester," fo., 1823; "Twelve etched outlines selected from Architectural Sketches made in Belgium, Germany, and France," 4to., 1833 (a second series, fo., 1836). Two series of 24 etchings by John Le Keux and others executed under Wild's direction from his sketches, were published in 1837, under the title "Selected Examples of Architectural Grandeur in Belgium, Germany, and France."

Nos. 72, 105, 112, 165, 172, 173, 218, 219, 229, 250.

WILLSON, Harry, *Water Colour Painter*.

Painted architecture in a manner founded on that of Samuel Prout, but not without some distinctive quality. Published "Fugitive Sketches in Rome and Venice," fo., 1838; "The Use of a Box of Colours," 4to., 1842, royal 8vo., 1851.

No. 3

WYATT, Sir Matthew Digby, F.R.I.B.A., *Architect*; b. 1820, d. 1877.

Son of Matthew Wyatt, Metropolitan Police Magistrate, and pupil of his own brother, Thomas Henry Wyatt, whose office he entered at the age of 16. Between 1844 and 1848, he travelled in France, Germany, and Italy, and his sketches then made were published. He took an active part in the formation of the first International Exhibition, in 1851, and afterwards of the architectural courts at the Crystal Palace, for which latter purpose he travelled abroad with Owen Jones. He was employed as architect in erecting some public, and many private, buildings; among the latter, the Mansion of Lady Marian Alford, at Knightsbridge. Besides writing reports, papers for learned societies, and many articles and pamphlets on Art, he published "Specimens of the Geometrical Mosaics of the Middle Ages," small folio, 1849; "Industrial Arts of the 19th Century at the Great Exhibition, 1851,"

2 vols., folio, 1851-53; and "Metal Work and its Artistic Design," folio (50 coloured plates), 1852. Descriptions of the Crystal Palace Courts were published by him, in conjunction with the late John Burley Waring, in 1854. He was also Slade Professor at Cambridge; and he built the Paddington Station of the Great Western Railway, in conjunction with Brunel. Nos. 32, 53, 59, 188, 198, 306.

WYATVILLE, Sir Jeffry, R.A., *Architect*; b. 1766, d. 1840.

Was employed by King George IV. to make extensive alterations at Windsor Castle. The son of Joseph Wyatt, one of a family of architects, he assumed the name "Wyatville" by Royal License, on the occasion of the King's laying the first stone of the gateway to the Quadrangle in 1824, and was knighted on the completion of the private apartments in 1828. His "Illustrations of Windsor Castle," 2 vols., folio, 1841, were published (edited by Henry Ashton, architect), after his death. There is a Memoir of him in 4to., 1834, by John Britton, for whose works he made some drawings. No. 82, 87, 90.



